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PREFACE TO THE SECOND EDITION

This survey was first published in 1942 as Volume III, No. 3 of the series on Literature, Art and Music of the Club and Study Series distributed by the Counselor's Office of the Pan American Union. Albert T. Luper, then of the Department of Music of the University of Texas, had been commissioned to prepare it, but after submitting the first draft he enlisted in the United States Navy for the duration of the war. Using Mr. Luper's draft as a basis, excerpts from books, articles and reports by William Berrien, Gilbert Chase, Evans Clark, Harold Courlander, Carleton Sprague Smith and, especially, Gustavo Durán were freely incorporated by the Music Division (now, Division of Music and Visual Arts) in rounding out a compilation that proved useful for a number of years.

The present revision, besides reporting some significant events of the eight years 1942-1950, contains a substantial list of references in the English language designed to supplant Music Series No. 13, "Selective List of References in English on Latin American Music." Answers to the questions most often asked may be found by consulting works in this list (pages 40-48):

What Latin American music can I buy in the United States and where? (See title no. 70.)

How can I find out something about Latin American composers? (See title no. 63.)

What are the principle types of songs and dances of Latin America and what records of their music are purchasable in the United States? (See title no. 21.)

Where can I get materials for an entertainment or pageant upon a Latin American theme? (See title no. 71.)

Where can I find current Latin American "hits" listed? (See title no. 49.)

Where can I get copies of the national anthems of the American Republics? (See last title in Selective List of Latin American Song Books, pages 48-51.)

A selective list of albums of phonograph records currently available will be found on pages 52-56.

For more extended reading by those who can read Spanish, the most comprehensive bibliography is Gilbert Chase's "Guide to Latin American Music", published in 1945 by the Music Division of the Library of Congress but now exhausted. Copies can be consulted in any large library and can be borrowed through the Inter-Library Loan Service. A revised edition is being prepared by the Pan American Union and should appear in print in 1951. Some libraries have on their shelves the "Handbook of Latin American Studies," prepared by the Hispanic Foundation of the Library of Congress and published by the Harvard University Press, Cambridge, Massachusetts, annually from 1935, each volume of which contains a music section (excepting only Vol. 1, 1935 and Vol. IV, 1938) listing significant publications of each year.

Any attempt to deal in a brief survey with the music of the peoples inhabiting the vast areas of Mexico, Central and South America and the Antilles over a period of four centuries must present shortcomings of whose presence the unwary should be duly warned. In touching only salient points, much equally important detail must be ignored. In spite of the common bonds of language and colonial background, even the Spanish-speaking nations of the Americas differ in ethnic make-up, geography, climate and many other respects. Nothing is "typically Latin American". In one country Indian music has persisted; in another, it is practically obliterated; in some, African traditions are strong; in others they have never been current. Today, folk and popular music flourish vigorously side-by-side with concert or fine-art music in most of the countries of the new world but in no two in precisely the same relationship. Thus, the problem of elimination has been ever-present in the preparation of this survey, which should be considered merely an introduction to the subject. Furthermore, data relative to some of the most important phases, such as the history of folk and popular idioms, are scanty at best and sometimes entirely lacking, as is also the case for the music of the United States and Canada. The over-all account of music in any single region is still to be written!

Charles Seeger, Chief
Division of Music and Visual Arts

I. ON PRE COLUMBIAN MUSIC

Although not even a single piece of pre-Columbian music has been preserved in notational form, we know that music was an integral part of the social and religious life of the Maya, Aztec, and Inca cultures - the three great civilizations that flourished in the new world before the Europeans came.

The Maya Indians, living in the lowlands of Central America during the first five centuries A. D., were comparatively a peaceful people. They worshipped the beneficent gods and propitiated the evil ones with music and dancing. The gods of the chase, of water, of war, and many others had their appropriate ceremonies. The ritual of sacrifice to the Rain God was especially important. By the time Cortés reached Mexico in 1519, the cities had fallen into political chaos, increased by war, pestilence, and disaster.

The Aztecs, too, cultivated music and dancing for cermonial and ritual occasions. Entertainers, performing for the Emperor Montezuma, are said to have danced to the piping of reed flutes and the rattle of gourds. Toribio Motolinía, a 16th century Spanish historian, reports, "Each chief had a chapel in his house with its singers and composers of dances and songs." He was astonished at the perfection of the Aztec dances and comments: "The dancers' feet were as rhythmically concerted as those of skillful dancers of Spain; what one dancer did with the right foot and the left, so did all of them simultaneously and to the perfect rhythm of the music."

Warriors sang of their heroic deeds, hunters recounted their adventures of the chase in song, and love adventures were retold in "songs of love and endearment."

Attempts to reconstruct Aztec music are based chiefly on the actual musical instruments that have come down to us, some in such a good state of preservation that sounds can be produced on them even today. There were apparently six chief Aztec instruments:

The tlapitzalli*, made of baked clay, was sometimes shaped like a flute, sometimes like an ocarina.

The atecocolli, or conch shell, made a hoarse sound.

The ayacachtli, or timbrel, was fashioned from a hollow bone filled with pebbles and gave a sonorous noise when shaken.

The teponaztle, a percussion instrument, was (and still is) made from a cylindrical piece of wood. It had openings in the form of an H, two cut lengthwise and one crosswise, which the player struck with two small mallets.

The huehuetl, also a percussion instrument, was a hollowed-out tree trunk. The smaller end, irregularly cut, was fastened in the ground, and the larger end was covered with a skin parchment tightened by drying near the fire. Huehuetls of different sizes are still in existence. The larger ones, used to call warriors together, could be heard for miles.

The tzicahuastli, a sort of grater, was made of bone, generally a femur. Along its length were incisions which produced a sound similar to that of a Cuban güiro or Brazilian reco-reco when scraped with a hard object.

The scales of some of these instruments appear to be pentatonic, but some of the flutes produce a scale with diatonic and chromatic intervals, irregularly arranged. Some notion of the actual music may be formed from a study of the music of present-day Indians, such as the Yaqui and Seri, who

* See hints on pronunciation at the end of this volume.

have kept aloof from alien influence. It must be remembered, however, that these notions are inferences and do not constitute a knowledge of the actual pre-Columbian music of Mexico.

When Pizarro reached Peru in 1531, he found a powerful and highly civilized empire - the Inca - ruling a vast region that stretched from northern Ecuador to central Chile. Like the Mayas and the Aztecs farther north, people of this empire, the Quechua and Aymará Indians, gave song and dance a prominent place in their rituals. Music accompanied all their festivities, and a particular form of song belonged to each - the Feast of the Sun, the Great Feast, the celebrations following sowing and harvest. It is significant that the word taqui was used for both song and dance. Apparently the two were so closely connected that one word sufficed.

As is the case with the music of the other pre-Columbian cultures, little is known about the music of the Inca Empire. No system of musical notation was invented and the conquerors did not use European means of recording melodies. Early travelers and chroniclers wrote of dances and instruments and tried to describe how the music sounded, but the information is not precise since they were not trained musicologists and merely set down their observations about music along with many other items. Most of our knowledge of this music is gleaned from the comparative study of archeological finds and the instruments of indigenous groups still living in sections remote from outside influence. Even today, these Indians sing and play a music totally different from that of their more urban neighbors and some of their instruments are unlike any brought to America from the old world.

The Quechua and Aymará flute (quena) was perhaps the most perfect musical instrument fashioned in the western world prior to the Conquest. One well-preserved specimen that has come down to us is made from the leg bone of the llama. It has a V-shaped mouthpiece cut in beveled fashion, and its five holes correspond to the tones of a pentatonic scale. Other instruments are the ayariche or ocarina; the hayllaiquipac, or conch-shell trumpet; the ayacastlis, or gourd rattle; the tiña, a small drum with two hides; and the antaras, or pipes of Pan.

Among the many types of songs mentioned by the first Spanish chroniclers, were liturgical and ceremonial songs, love songs, dances, pastorals, farewell rounds, epics celebrating war deeds. Garcilaso de la Vega (known as "The Inca") (1539-1616) gives an illuminating account of the music in his Comentarios Reales. "Each song had its own peculiar melody by which it was recognized and there could not be two songs with the same tune. It was because of this that the young lover could, when making music at night with his flute, tell his lady and all the world of his happiness or unhappiness according to the favor or disfavor which she bestowed upon him." At another place we read: "A Spaniard met late one night in Cuzco an Indian maiden whom he knew. On trying to persuade her to accompany him, he was answered by the maiden, 'Señor, allow me to go whither I will, for know you must that the flute you hear in yon thicket is calling me with passion and tenderness - it constrains me to go thither. Leave me, I beseech you, for love sweeps me on, that I may be his bride and he my spouse.'"

In addition to these three great civilizations - the Maya, Aztec, and Inca - the Chibchas of Colombia and Venezuela, the tribes of the Amazon Valley, and those of the Paraguay and Plata regions had also attained some

musical development in pre-Columbian times. Their music was, however, much more rudimentary than that described above. The Chibchas had some musical instruments and it is known that their religious ceremonies were accompanied by music. Instruments that have survived point to the existence of a pentatonic scale, but nothing remains from which to reconstruct their melodies.

II. THE COLONIAL PERIOD

After the conquest, Spain and Portugal began to colonize their new possessions in the Americas. The Colonial Period is the term generally applied to the three hundred years (roughly the 16th, 17th, and 18th centuries) during which the Europeans established themselves in Latin America. The colonists brought with them not only their own political and religious traditions, but their social and cultural ones as well. But from the very beginning of colonization indigenous culture began to exert influence on the arts of the Spanish and Portuguese colonists.

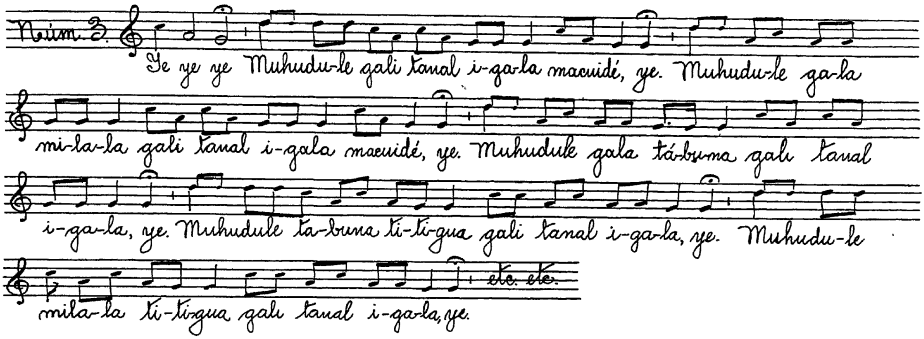
In 1523, Pedro de Gante, a Franciscan lay priest born in Flanders and educated at the University of Louvain, founded a school of music for the natives in Texcoco, near the City of Mexico. Beginning with the copying of music from books used in the church services, Gante and other Franciscans taught the Indians to sing the Gregorian chant, and later to play and even make various instruments.

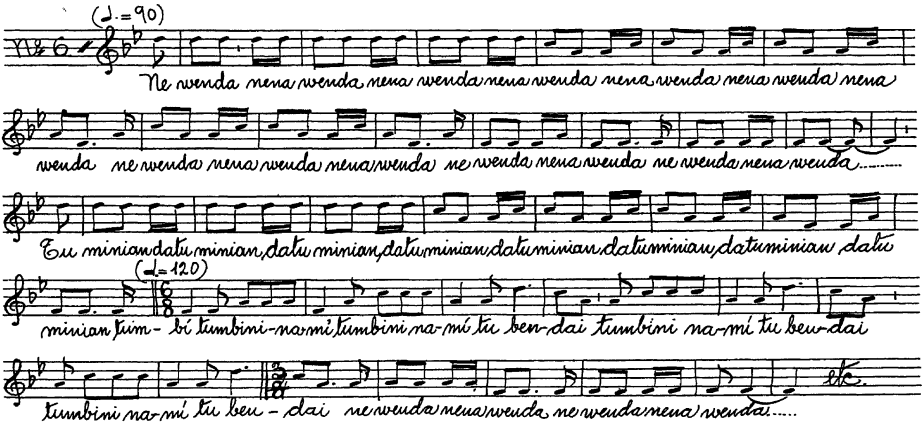
Pantomine and mimicry were used to offset the difficulty created by the lack of a common language. The auto, a religious play then popular in Europe, was easily adapted by the Church to the needs of the Indians. Two forms developed in Mexico - that of the Spaniards and that intended for the Indians. The latter was much simpler and in general was confined to a portrayal of Biblical stories.

Arthur L. Campa writes: "The first one of these Indian autos to be given in the new world was the one of Adam and Eve, enacted in Mexico City in 1532. The neophytes, who took to pageantry and ritual very readily, were not at all displeased with this open-air presentation of the fall of man, and responded so well that the missionaries themselves were astounded at the realism exhibited in its presentation. Motolinía has left a memorable description of this auto."

This activity was typical of what happened in Brazil, Peru, Paraguay, Argentina, and elsewhere - including California as late as the 18th century The Church was quick to utilize the Indians' natural love of music to convert them to Catholicism, and the Indians were trained to provide music for the Church services. In Mexico, music schools multiplied so rapidly that there were twenty-five large ones and many small ones by 1575. Practically every village served by missionaries had a school at which the Indians were taught to sing for the church services. The Jesuit, Dominican, Augustine, Carmelite, Franciscan, and Benedictine Orders gave training in religious music and introduced the plain song. The missionaries sought to explain the principles of their religion to the Indians through songs which they translated into various Indian dialects.

This teaching bore fruit. Not only were great numbers of the Indians converted to Catholicism, but their choral singing attained a high degree of excellence. Motolinía speaks of "an Indian cantor of the vicinity of Tlaxcala, Mexico, who composed an original mass which many Spanish singers had heard and pronounced lacking in nothing, although it was not the work of a genius."

The records of the Jesuit missions in Paraguay tell of a Guaraní Indian, Julián Atirahú, who composed a rondo and a minuet, which were to be executed by two persons "facing each other, because, when the piece ends, the accompaniment begins in reverse."

Núm. 3.
Je ye ye Muhudu-le gali tanal i-ga-la macuidé, ye. Muhudu-le ga-la
mi-la-la gali tanal i-gala macuidé, ye. Muhudule gala tá-bu-ma gali tanal
i-ga-la, ye. Muhudule ta-buma tí-tí-gua gali tanal i-ga-la, ye. Muhudu-le
etc. etc.
mila-la tí-tí-gua gali tanal i-ga-la, ye.

"Kalis Igala" (La repartición del pescado). Canto de los indios Cunas de San Blas, Panamá. Tomado de "Tradiciones y Cantares de Panamá", de Narciso Garay.

(♩.=90)
Ne wenda nena wenda nena wenda nena wenda nena wenda nena wenda nena
wenda ne wenda nena wenda nena wenda ne wenda nena wenda ne wenda nena wenda
Eu miniandatú minian, datú minian, datú minian, datú minian, datú minian, datú minian, datú
(♩=120)
minian tum- bí tumbini-na-mí tumbini na-mí tu ben-dai tumbini na-mí tu ben-dai
tumbini na-mí tu ben - dai ne wenda nena wenda ne wenda nena wenda
etc.

"LAUMEN" (Hermana) Canto araucano. Transcrito de un disco fonográfico VICTOR.

Reproduced from BOLETIN LATINO AMERICANO DE MUSICA. Bogotá, año 4, t. 4, 1938. p. 245 and 249.

The Jesuits in Brazil introduced autos which were played during the Christmas season and which deeply influenced the later popular music of the nation. Among the important figures in Brazil during the early days of the Colonial Period was the Jesuit priest José de Anchieta, who was sent to teach the Indians in Piratininga in the present state of São Paulo in 1554. Anchieta compiled grammars and lexicons, and wrote hymns and autos in Portuguese, Spanish, and the native tongue. When autos on the birth of Christ (a favorite theme) were produced, Christmas carols sung by the Portuguese and Spaniards were introduced. In the Plata River region, the Belgian Jesuit Luis Berger was active. He is described as a "musician and dancer, and friend of teaching the Indians to play bowed lutes, with which he has converted many infidels."

European musicians in the new world served as choirmasters, organists, and teachers during the entire Colonial Period. Large consignments of the best European church music and of works on musical theory were brought from abroad and placed in the archives of the principal cathedrals. Some idea of the wealth of material deposited in cathedrals may be gained from the recent survey by Steven Barwick of the Archives of the Cathedrals of Mexico City, Puebla, and Oaxaca. Besides works of Palestrina (Italian), Victoria and Cabezón (Spanish), and Duarte Lobo (Portuguese), they contain manuscripts of composers resident in Mexico during the 16th and 17th centuries, including Fernando Franco (d. 1585), Pedro Bermudes (c.1603), Francisco López (d. 1647). In addition to the music imported by the Church, many laymen owned fine collections.

European musical instruments were brought over by the colonists and rapidly adopted by the natives. Some magnificent pipe organs are still to be seen in large churches throughout Central and South America. The Spaniards introduced the guitar, the mandolin, the psalter and, later on, the violin; the Portuguese also introduced the guitar and the cavaquinho, a smaller kind of guitar. The Indians adopted these instruments and began to construct similar ones of good quality. In the case of the harp, psalter, and violin, they limited themselves to copying the models without modification. But for other instruments, notably the guitar, they sometimes changed the number and tuning of the strings, or substituted an armadillo shell for the sounding box, thus changing the tonal quality of the original instrument.

The oldest surviving music book issued in America was published in Mexico City in 1556; it was an Ordinarium containing, in Gregorian notation, the chants used in the Ordinary of the Mass. (It is interesting to note that this book appeared nearly a century and a half before New England's Bay Psalm Book was printed in an edition with music.) Before the close of the century, nine other books with music had appeared in the Spanish colonies, and in 1604 a book of music for Holy Week was issued, Liber in quo quatuor passiones Christi Domini continentur, by the Mexican Juan Navarro.

While most of the music in the Spanish and Portuguese colonies was produced for and supported by the Church, secular music was by no means neglected. According to many accounts, there were teachers of dancing and instrumental music even in the earliest days of colonization. A dancing school was established in Mexico City in 1526 by a man named Ortiz, one narrative states; and another (1608) mentions a fee of 50 pesos paid to the dancing teacher of the daughter of a prominent Argentine colonist.

Dancing and singing were enjoyed by all classes and ballad singing was especially popular - witness the innumerable collections of traditional romances of the Iberian peninsula that have been gathered by folklorists in all Latin American countries. Just as in the Anglo-American regions, old ballads of known history dating from Elizabethan times and before are found widespread, so in Latin America the romances of the Moorish wars are still handed down, frequently in dramatic performances acted and sung by predominantly Indian communities.

In addition to these popular modes of expression, the aristocracy attached to the various vice-regal courts played, and danced to, the favorite contemporary court music of Europe, and in the more sophisticated centers musicians imported and performed secular music by leading European composers.

The theater, too, stimulated interest in music. During the 16th and 17th centuries, plays by Calderón and other Spanish dramatists were given with incidental music written by Spanish and Colonial composers. Later on, the tonadilla escénica (short popular comedies with singing and incidental music) used and kept alive many traditional Spanish tunes and rhythms.

According to a document in the Archives of the Municipality of Caracas, capital of Venezuela, the Municipality in 1591 agreed to grant a subsidy to a certain school teacher, Luis Cárdenas, to establish a school in which instruction in plain chant was to be included. A hundred years later, the statutes of the Colegio Seminario of Caracas provided that a class in plain chant be given daily at 10 o'clock; and in 1725, when the University of Santiago de León was established in the capital, a chair of music was created with an annual endowment of 150 dollars. In this way professional music activities were kept alive during the 17th and 18th centuries, in spite of the relative isolation of the Colony. The University, the Catholic Seminary, and above all the Church, with its rites in which music has such an important role, sustained the interest in formal music.

The Venezuelan composers of the 18th century - José Francisco Velázquez, José Antonio Caro de Boesi, Juan Manuel Olivares - wrote a great number of masses and motets. Although conditions were not favorable for the development of profane works, a good number were written; they were, however, inferior in quality to the religious works.

Father Pedro Palacios y Sojo had a profound influence on Venezuelan music in the second half of the 18th century. When he returned from a trip to Madrid and Rome in 1770, he brought back numerous works of the greatest European composers of that time - Händel, Pergolese, and Haydn - and also a text of music theory, string instruments, and probably the first complete set of woodwind instruments seen in Venezuela. He established an academy of music at his hacienda at Chacao, and placed it under the direction of Juan Manuel Olivares, one of the most eminent Venezuelan composers at that time. From this academy there emerged a group of composers who, it may be said, created an upsurge of music in the country. Among them were Lino Gallardo, Juan José Landaeta, and José Ángel Lamas. Because of spiritual depth, vigor of expression, and competence of musicianship, Lamas must be recognized as one of the greatest composers Venezuela has produced.

Thus music in Venezuela, although it followed European models closely, subtly assumed the characteristics of its own environment, though the best

part of it shows the influence of the Italian School of the period, particularly of Pergolese and Alessandro Scarlatti.

The most eminent Mexican composers of the later Colonial Period were Antonio de Salazar (Chapel-master of the Cathedral of Mexico, 1685 - 1715) and Manuel Zumaya, author of the opera La Partenope, which was performed in Mexico City in 1711, according to Saldívar; he also wrote motets and other choral works. Another opera by an unknown composer called La Dicha en el Precipicio was also presented in Mexico City in the first part of the 18th century.

Francisco Moratilla was the author of villancicos (Christmas carols), some of which are masterpieces comparable to the best tonadillas (songs) of the day. Among other 18th century Mexican composers were Antonio Redil and Antonio Sarrier, whose work show the influence of the contemporary Viennese and Italian schools.

In Colombia, the first musical figure of whom we have record is the Jesuit José Dadey (1574-1660), who taught the Indians the rudiments of music and brought from Spain violins and other instruments.

The most important Colombian composer of the Colonial Period was the priest Juan de Herrera y Chumacero, choirmaster of the Cathedral at Bogotá. He composed psalms, a Requiem Mass, villancicos, and other choral works. Among other composers of this period were Juan de Dios Torres, a pupil of Herrera, and Brother Juan Pulgar (1763-1827), who was born in Bogotá and was choirmaster of the Cathedral during the last years of his life. There were also some other less important composers, whose works are in the Archives of the Bogotá Cathedral.

From about 1710, and continuing throughout the 18th century, a remarkable development of professional music took place in the then pioneer state of Minas Gerais, Brazil. Not only were works of the best European masters studied and played, but original pieces by local composers were written in professional-looking music handwriting.

The fine arts in Brazil were much stimulated when the Portuguese ruling family, fleeing from Napoleon's army, came to Rio de Janeiro in 1808. The Prince Regent, later King John VI, was a lover of music and the other arts, and a generous patron. Among the European musicians who worked in Rio de Janeiro were the composer Sigismund Neukomm, a friend and pupil of Haydn, and Marcos Portugal, noted Portuguese opera composer, who served as choirmaster and opera director in the Brazilian capital. The Prince Regent gave especial recognition to Father José Maurício Nunes García (1767-1830) who, together with the Venezuelan Lamas, was one of the outstanding Latin American composers of the Colonial Period. Father Nunes García, a Brazilian priest of mixed blood, was primarily a composer of church music; his Requiem is well known and his Mass in B flat is probably his most important work. He also wrote a considerable number of secular works, including the opera Le Due Gemelle (The Two Twins).

To make considertion of music during the Colonial Period complete, mention should be made of the Negro element which was to play an important part in the later development of Latin American music. In the 16th century, Spain introduced African slaves into the Caribbean Islands and Portugal sent Negroes to Brazil. Thus the seeds were sown for what was to become one of the most important strains in contemporary Latin American music.

III. THE NINETEENTH CENTURY

The Latin American countries achieved independence during the early decades of the 19th century. This shift in status from political dependency, the attendant sociological changes, and above all the Church's relinquishment of leadership in the field of music, at first affected the progress of fine art music adversely. In all probability, popular music was stimulated, but no definite account of this form can be give, for early records are meagre.

However, several movements which had their inception during these years bore fruit in the second half of the century. Private academies were opened and, though many of them were short-lived, they indicated an increasing interest in music. Instruction was no longer confined to the aristocracy and to the Church, but was becoming available to the middle classes. This led to the establishment of conservatories of a more permanent character, in some cases supported by the national governments. Another hopeful sign was the organization of many music societies and Sociedades Filarmónicas, chiefly groups of music enthusiasts who banded together to play, sing, and sponsor public performances.

Many orchestral groups, also generally short-lived, were started in the 19th century. A typical program included an overture from an Italian opera, one or two Italian arias sung by leading vocalists of the community, perhaps a duet by two singers of international fame, a rhapsody on popular themes of the country played on the pianoforte by the locality's principal pianist-composer - who was probably also the conductor of the orchestra - and finally another Italian overture. (This type of program was also common in the United States during the century.) As the standard of taste and performance improved, the program gradually included single movements from Haydn or Beethoven symphonies, until finally it was possible to play an entire symphony at a concert.

Another activity destined to have a great effect on the music life of Latin American countries was regular operatic productions. Occasional performances of opera had taken place during the Colonial Period, but not until 1826-27, when Manuel García visited Mexico with his opera company, were operas given with any degree of regularity. The first complete opera performed in Buenos Aires was probably Rossini's Barber of Seville, which was presented in 1825, under the direction of the Itlaian violinist Massoni, formerly the first violinist of the Rio de Janeiro opera orchestra, and later the conductor of both opera and orchestral groups in Chile and Argentina. The number of operatic offerings, almost all by Italian companies, increased rapidly and by 1854 as many as thirty different operas by French and Italian composers were presented in Buenos Aires. A similar expansion in the operatic field took place throughout South America and in Mexico. Some of the productions were of a high calibre, but there were also many second and third-rate traveling companies which failed to maintain professional standards of execution and interpretation.

Another element in the musical life of the 19th century in Latin America - partly a reflection of similar conditions in Europe - was the enormous production of salon music for the piano. As Otto Mayer-Serra points out in his Panorama de la Música Mexicana, the composer, deprived of the financial support of the aristocracy, was compelled to write music that would interest his bourgeois customers whose daughters were his piano pupils. (A similar trend appeared in the United States after the Civil War.) A

great amount of pseudo-romantic parlor music was written, chiefly Viennese waltzes, all very much alike in length as well as in harmonic and melodic scheme. The popularity of piano music of this type accounted in part for the great success in Latin America of the American pianist and composer Louis Moreau Gottschalk, a favorite of the Argentines and Brazilians, who died at Rio de Janeiro in 1869.

With the advent of the concert hall and the increased development of piano technique, salon music was superseded to some extent by piano pieces replete with pyrotechnical elaborations on well-known themes of the country. In Europe, too,compositions for the piano followed this course, largely for the same reasons. Virtuosi wrote these pieces and played them on tours. Other composers imitated the romantic style of many European writers, writing waltzes, mazurkas, and nocturnes with typical Chopinesque melodies and figurations.

But not all Latin American concert music in the 19th century was so ephemeral. There were musicians and music lovers who held fast to the highest concepts of the art as they understood them, and who worked incessantly to create a musical culture based on firm technical and artistic foundations . The creation of conservatories modeled along European lines gave impetus to the development and training of composers, singers, and instrumentalists. In Brazil, Francisco Manuel da Silva, a pupil of José Maurício Nunes García and the composer of the Brazilian national anthem, founded the Conservatorio Nacional de Música at Rio de Janeiro in 1841. This institution has maintained an unbroken existence until the present day, and is now the Escola Nacional de Música of the University of Brazil. In Chile, the National Conservatory of Music was founded in 1850 and began functioning under government regulation the following year. Some government support was also given to the National Conservatory of Mexico when it opened in 1868 as an activity of the Sociedad Filarmónica, founded two years earlier. In 1868, also, the Conservatory of Caracas, Venezuela, was founded by Felipe Larrazábal. Other music schools, started in the later decades of the 19th century and the early years of the 20th, helped to develop national schools of composers; for a long time, however, Latin American composers were strongly influenced by Italian lyricism and by German and French romanticism.

One of the first Latin American composers to win fame abroad was the Brazilian Carlos Gomes (1836-1896). Born in the State of São Paulo, he had his first music lessons under his father, a music teacher in the town of Campinas. He then studied at the Conservatório Nacional de Música in Rio de Janeiro. His first essays in the lyrico-dramatic field so impressed his teachers and the Emperor Dom Pedro II that he was granted a stipend to continue his training in Italy, where he studied at the Conservatory of Milan for four years. Gomes first attracted attention in Milan in 1870, with the staging of his opera Il Guarany, based on a novel about Brazilian Indians by his compatriot José de Alencar. Other triumphs followed: Fosca in 1872, Salvator Rosa in 1874, Maria Tudor in 1879, Lo Schiavo in 1888, and Condor in 1891. Il Guarany, however, remains Gomes' best-known work and still receives occasional performances in the opera houses of Italy, Brazil, and Argentina. Gomes' music was highly praised by many of his European contemporaries, including Verdi, whose style the Brazilian used as a model. Several overtures to his operas are performed in the United States by school and professional groups.

CARLOS CHAVEZ, EMINENT MEXICAN COMPOSER-CONDUCTOR

DOMINGO SANTA CRUZ, A LEADER IN CHILEAN MUSIC

BIDÚ SAYÃO, BRAZILIAN PRIMA DONNA OF THE METROPOLITAN OPERA

HECTOR TOSAR ERRECART OF URUGUAY, A BRILLIANT YOUNG COMPOSER

A SALVADOREAN COUNTRY ORCHESTRA

In the foreground is a marimba, an instrument popular in Central America.

A BARLOVENTO FAMILY AND ITS DRUMS

In costal Venezuela, the Negro influence on music finds expression in various ways, including greater complexity of rhythmic formulas in the accompaniment.
(Photograph by Francisco Edmundo Pérez)

Other Latin American composers, though they did not attain the world renown won by Gomes, were nevertheless leaders in the musical life of their countries during the middle years of the 19th century. Among them were Ángel Montero (1839-1881), Felipe Larrazábal (1816-1873), and Federico Villena (b. 1835) in Venezuela; Elias Alvares Lobo, Henrique Alves de Mesquita, and Domingos José Ferreira in Brazil; Dalmiro Costa in Uruguay; Amancio Alcorta and Francisco Hargreaves in Argentina; José Zapiola (1807-1885), Isidora Zegers de Huneeus (1803-1869), and Aquinas Reid in Chile; Pedro Jiménez and José Bernardo Alcedo (1798-1878)in Peru; Manuel María Parraga, Nicolás Quevedo Rachedell (1803-1874) and José María Ponce (1846-1882) in Colombia; and Aniceto Ortega (1823-1875), Tomás León (1826-1893), and Melesio Morales (1838-1909) in Mexico.

Many noted concert artists toured the continent. Most frequently heard among the virtuosi from the old world and the new were pianists Henri Herz (Austria), Sigismund Thalberg (Switzerland), Alberto Jonás (Spain), Eugene d'Albert (Scotland), L. M. Gottschalk (United States), Federico Guzmán (Chile), Ricardo Castro (Mexico), and Teresa Carreño (Venezuela); the singers Ángela Peralta (Mexico), Elisa Biscaccianti (United States), Enrico Tamberlick (Italy), Anna Bishop (England), Manuel García (Spain), Francisco Tamagno (Italy), and Teresa and Giulio Rossi (Italy); the violinists Santiago Massoni (Italy), E. C. Sivori (Italy), Henri Vieuxtemps (Belgium), Franz Coenen (Netherlands), Pablo Sarasate (Spain), William V. Wallace (Scotland), and Brindis de Salas (Cuba); the 'cellist Maximilian Bohrer (Germany); and the dancers Rosa Expert and Maria Poutret.

As these and other artists introduced the more elaborate works of European masters and as more Latin American musicians went abroad to finish their studies, the quality of work produced by Latin American composers attained a higher level. The influence of Italian opera, though it still persisted, began to abate somewhat, and New World compositions reflected French and Germanic ideas to a great extent. In Brazil, Leopoldo Miguez (1850-1902), director of the Escola Nacional de Musica, composed operas in the Wagnerian style and symphonic poems after Liszt. By the turn of the century there were many composers with good technical foundation which they used in writing works of merit.

The opening of the 19th century also saw the first conscious efforts to break away from European traditions and to create national musical idioms. There had been earlier attempts at nationalizing music, such as the untasteful potpourris and fantasies on popular tunes of the salon music writers, and the literary nationalism of Carlos Gomes, of Brazil, Aniceto Ortega, of Mexico, and others who used libretti based on native subjects but wrote music in the style of Rossini and Verdi. But as this new musical nationalism developed, composers dipped more deeply into folk and popular themes, bringing to the knowledge of concert audiences music which had been growing and developing through the years among the common people.

In this movement Brazil led the way, under the stimulus of the abolition of slavery and the change of government to a Republic (1889). Following the example of Alberto Nepomuceno (1864-1920), the "father of nationalism in Brazilian music," Brazilian composers began to use native melodic traits. Harmonization and form, however, were still patterned after contemporary European styles. Nepomuceno's works include numerous songs and piano pieces in the popular idiom, the operas Abul and Artemis, and the orchestral works Prelude to Garatuja, Symphony in G minor, and Brazilian

Suite (four movements: Alvorada na Serra, Intermedio, A Sesta na Rede, Batuque). Brazilian contemporaries of Nepomuceno were Henrique Oswald (1852-1931), Barrozo Netto (1881-1941), and Francisco Braga (1871-1944), who was well-trained in the European tradition and taught many of the leading musicians of the present generation.

Argentine composers were also in the vanguard in using popular and national sources, especially in the operatic field. The venerable Alberto Williams (b. 1862), although writing primarily in the European tradition, has based some of his music on native scenes, utilizing local melodies and dances. In more recent works he has borrowed devices from the French impressionist style. Williams has had a most successful career as educator as well as a composer; since 1893 he has directed the Conservatorio de Música in Buenos Aires, which has over 100 branches throughout Argentina, and has also issued a number of educational music publications. Julián Aguirre (1869-1924) was a composer in small forms whose work reflected the nationalist tendency.

One of the leading composers of the nationalist school in Cuba was Ignacio Cervantes (1847-1905), an outstanding pianist whose Danzas Cubanas compare favorably with the best piano pieces of Grieg. He also wrote a symphony in C minor and other works for orchestra.

IV. CONTEMPORARY MUSIC

The foregoing survey gives some indication of how varied and rich are the elements that have gone into the making of present day Latin American music.

Succeeding waves of European colonists brought to the new world the folk and popular songs of their mother countries, the ritual music of the Catholic Church and, increasingly, the music of symphony orchestra, opera house, and recital hall. Naturally, the folk, popular, and religious music spread first and most widely, while cultivation of the cosmopolitan style of concert music centered later in the large urban areas and reached out only where the urban influence was fairly strong.

Wherever the Negro and Indian populations were dominated by the European cultures, they adopted European traditions. But to the extent that they maintained group identity, Negro and Indian elements modified the music in these traditions. This new development has modified, in turn, the music of the cosmopolitan centers and has stimulated the formation of national "schools" and "styles." Discovery, in our own day, of some Negro and Indian groups showing little or no European influence has further stimulated an intellectual interest in Negro and Indian music, and this interest has encouraged still further nationalistic trends.

Folk, popular, and fine-art or concert music all depend upon traditions handed down from generation to generation. But whereas folk music relies primarily upon oral tradition, fine-art music necessitates use of written tradition. Besides this technical difference, the social function of each is quite different. Popular music falls between these two, sometimes belonging to oral tradition, sometimes to written, or first to one and then to the other. Elaborate forms of popular music, especially those involving large financial outlay protected by copyright and performance right, are in reality a kind of concert music. The less elaborate forms, in spite of the fact that they are often launched in copyright form, are often sung and played "by ear" by the people and so filter back into the folk tradition.

There is great activity in folk and popular music. "Name bands" play hits and near-hits in thousands of cafés and night-clubs, over a wide network of radio stations and through thousands of phonograph records. And millions of people sing, as part of their daily life, the myriad folk songs that belong especially to them. Fine-art music likewise finds expression through many media - concerts by symphony orchestras, outstanding performers, and to a lesser extent, chamber music groups; opera; radio broadcasts; choral and band offerings; and recitals. Influencing this expression are the music schools and conservatories, and the published music and books in this field. Obviously, the amount and quality of these activities vary from country to country and from one year to another.

Among the Latin American soloists who have become internationally known in recent years are the singers Bidú Sayão, Elsie Houston, and Olga Coelho (Brazil); Carlos Morelli and Ramón Vinay (Chile); Irma González (Mexico); and Emma Otero (Cuba); the instrumentalists Claudio Arrau, Arnaldo Tapia Caballero, and Rosita Renard (Chile); Guiomar Novaes, Arnaldo Estrela, Yara Bernette, and Magda Tagliafero (Brazil); Marisa Regules (Argentina); Alfredo de Saint Malo (Panama); and Jesús María Sanromá (Puerto Rico). Conductors who are similarly famous are Armando Carvajal (Chile);

Juan José Castro (Argentina), Carlos Chávez (Mexico), and Francisco Mignone and Eleazar de Carvalho (Brazil).

Increased interchange of visits by musicians between the Americas, encouraged by all the republics in harmony with the Good Neighbor policy, has given a new significance to the role of music in the life of the western hemisphere. Thus, cut off by the war from accustomed dependence upon Europe and stimulated by the arrival of a large number of excellent musicians who have found refuge from persecution in Europe, the countries of the new world - and this holds for the United States as well as Latin America - have broken almost the last ties binding them to Europe and, hence, to a colonial status, and are now hopefully embarking upon a musical culture with distinct new world characteristics.

Contemporary composition in Latin America shows three main trends, or (to put it differently) the composers may be placed in three general groups. In the first are those who, following in the footsteps of the early nationalists, strive to express a national feeling while employing the style of late 19th century romanticism or early 20th century impressionism. In the second and most influential group are the composers who are seeking to assimilate their national folklore and at the same time express their own individuality. They are in sympathy with the cosmopolitan current of international music and often try to extend the scope of their work by creating new musical forms based on folk idioms. In the third group are those who profess little sympathy for either the national or the folklore movements; their music is conceived along more radical lines. Here are the modern atonalists, as well as those who would extend the theoretical limits of music by devising new scales and instruments with fractional tones.

It will readily be appreciated that no general statements can serve to describe present-day music in Latin America as a whole. Though there is often a similarity between the music of countries which are geographically close or have a somewhat common ethnic make-up or historical background, each nation must be considered separately. We propose, therefore, to take the reader on a tour, beginning in Mexico, proceeding southward through Central America, down the western coast of South America, and thence north again on the eastern coast to the West Indies. (For fine-art music, because of the great amount and variety of the activities, it seems best chiefly to confine ourselves in this comparatively brief survey to the work of the composers.)

A. THE MUSIC OF TODAY IN MEXICO AND CENTRAL AMERICA

Mexico

The proximity of the two countries, together with the frequent appearance in the United States of the eminent Mexican composer-conductor, Carlos Chávez, has made the United States more familiar with Mexican music than with that of other Latin American nations.

The music of Mexico may be compared to its many baroque cathedrals and churches. Plans and elevations were Spanish in design, but the construction itself was the work of the natives and they left their stamp on every element of the buildings. So with folk and popular music, the framework is mainly Spanish in tonality and mode, and in the structure of its melody, harmony, and meter; but the melodic inflection and ornamentation and the rhythmic combinations show definite Indian influence.

Considerable interest has appeared in recent years in the primitive and folk music and dances of Mexico. The Library of Congress has released a fine album of the music of the most primitive Indian tribes selected from the collection made under sponsorship of the Inter-American Indian Institute by Henrietta Yurchenko. Several commercial albums of Northern Mexican Indian music are available in music stores. The National Institute of Fine Arts has begun systematic collection of the many types of songs and dances; only a few can be described here. (For a fuller discussion of the folk and popular music of Mexico and the other Latin American countries, the reader is referred to Recordings of Latin American Songs and Dances, An Annotated Selected List of Popular and Folk Music by Gustavo Durán, published as Music Series No. 3, 1942, by the Music Division of the Pan American Union, Washington, D. C. A second revised edition by Gilbert Chase appeared in 1950.)

The corrido is a narrative folk-popular ballad telling of the exploits of national or local heroes, the latest crime, flood, or any other outstanding event. As with all ballads, the music's main function is to carry the text and enhance its meaning. The melodic phrase is repeated for each stanza and instrumental interludes of equal or varying length are common. The singers may be accompanied by one or more guitars and harps, or by an ensemble (mariachi) of violins, harp, guitars, and guitarrones (larger guitars). The huapango, a dance with fast and complicated steps for two people or groups of pairs, has cross-rhythms that are characteristic of Mexican music. One instrument plays in 2/4 meter, another in 3/4 meter, and a third in 6/8 meter - a combination that results in a dazzling and unique musical texture.

In the field of fine-art or concert music, Manuel Ponce (1886-1948), known the world over as the composer of Estrellita, initiated the nationalist movement in Mexican music in 1912 at a memorable concert in the Arbeu Theatre, Mexico City; the program included piano compositions and songs based upon popular Mexican airs and dances. Ponce's style, stemming from European 19th century romanticism, was well-adapted to ornamentation by the characteristic melodic turns and rhythmic sequences of Mexican music. Among his compositions are Chapultepec (triptych for orchestra), the symphonic divertimento Ferial (a holiday scene impression), a piano concerto, a concerto for guitar and orchestra written for the Spanish guitarist Andrés Segovia, a duo for violin and viola, a string quartet, a violin and piano sonata.

Of the same generation as Ponce are José Rolón (1882-1945) and Candelario Huízar (b. 1889). Rolón has developed a pronounced tendency toward linear writing and decided contrasts in instrumental tone colors which are oftentimes derived from typical regional instrumental combinations. Huízar's work is strongly grounded in the romantic tradition, and he writes in the classic symphonic molds. He is almost the only Mexican composer who still writes symphonies on a grand scale.

Carlos Chávez (b. 1899) is without doubt the dominant personality among the musicians of his country. He has waged an insistent campaign in the cause of Mexican music, carried on through his activities as director of the National Conservatory from 1928 to 1934, as conductor of the Symphony Orchestra of Mexico from 1928 to 1949, and as guest composer-conductor in many appearances throughout North and South America, and now as Director of the Institute of Fine Arts.

In his effort to create a national music, Chávez has sought inspiration in the history of the aboriginal civilizations. His style, though very personal, employs severe, primitive-sounding contrapuntal lines, which combine into bleak harmonies and rough dissonances with strong contrasts in instrumental colors. His treatment of form is very free, as in his Sinfonía India, which is not a symphony in the conventional sense. His evocation of the Indian spirit finds expression sometimes in very direct ways - for example, the use of ancient instruments in the score of Xochipili-Macuilxochitl, in which he presents an imaginative evocation of the sound of a pre-Columbian orchestra; or the use of authentic folksongs from present-day Indian tribes such as the Yaqui and Seri; or, again, the portrayal in music of some of the ancient legends, as in the ballets The Four Sons and The New Fire. The steady development of Chávez' style finds ever increasingly free expression, as evidenced in his most recent large work, the Piano Concerto (1938-40). The Pan American Union has published a catalogue of his works.

In sharp contrast with the rigorous stylisation of Chávez is the down-to-earth exuberance of Silvestre Revueltas (1899-1940), by whose untimely death Mexico lost one of her greatest creative talents. His subjective nature was most akin to the spirit of the common people, in both their sad and vivacious folk manifestations. Revueltas is as Mexican as Moussorgsky was Russian. His best known works are the symphonic essays Cuauhnáhuac, Colorines, Janitzio, and Ventanas, Caminos y Esquinas; the second string quartet, Magueyes; the score for the film Redes; Homage to García Lorca (a great Spanish poet); and the Seven Songs for voice and piano, five of which are based on verses by García Lorca.

The younger generation of composers, all striving to express the spirit of the Mexican people, includes Luis Sandi (b. 1905), composer of choral and orchestral works, Assistant Director of the Institute of Fine Arts and Chief of its Department of Music, director of a fine choral ensemble, the Coro de Madrigalistas, and a student of tribal Indian music; Miguel Bernal Jiménez (b. 1910) of Morelia, musicologist and student of colonial church music, who has recently composed the opera Tata Vasco, based on the story of Bishop Vasco de Quiroga; Daniel Ayala (b. 1908), Salvador Contreras (b. 1911), Eduardo H. Moncada (b. 1899), J. Pablo Moncayo (b. 1912) and Blas Galindo (b. 1910), Director of the reorganized National Conservatory of Music, all of whom are developing under the tutelage and encouragement of Chávez.

Concerto for Piano and Orchestra

Carlos Chávez

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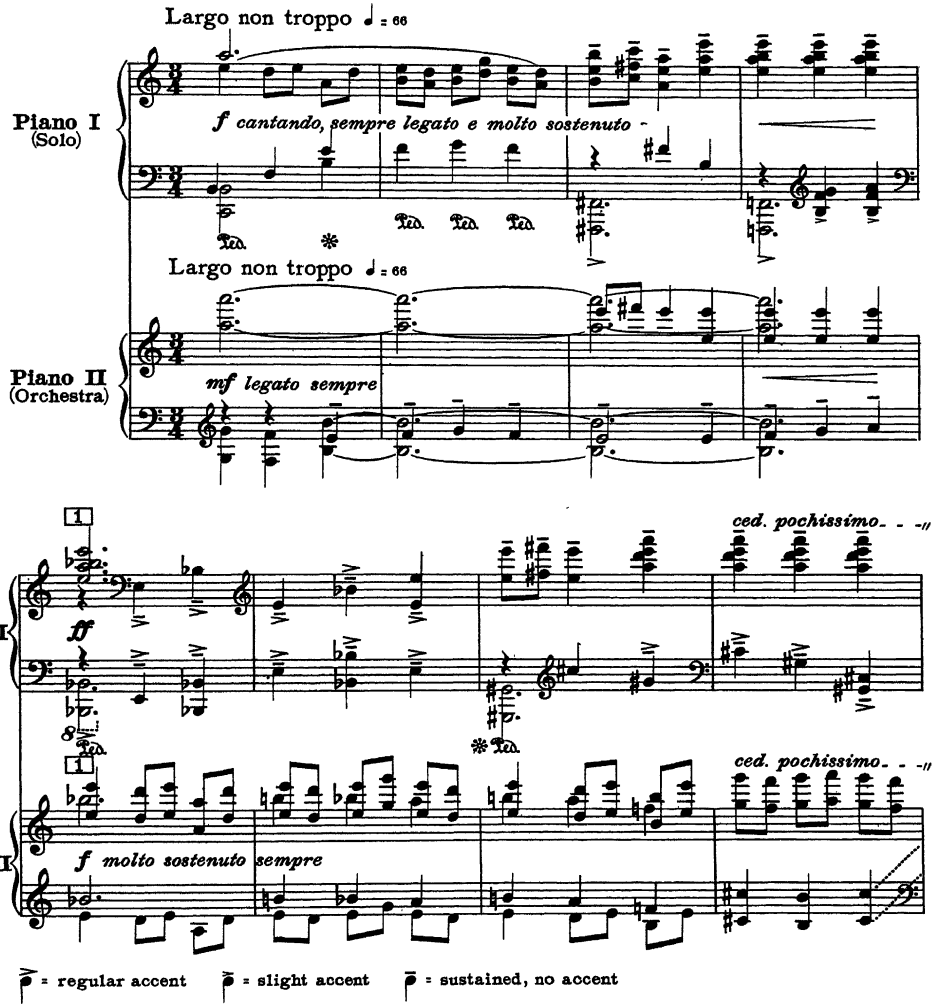
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Somewhat apart from these men is Julián Carrillo (b. 1875), a musician grounded in the German romantic tradition, who for many years has fostered the development of a new system of writing in fractional tones (1/4, 1/8, and 1/16 of a tone), to which he has given the name "The Thirteenth Sound." Daniel Castañeda, an engineer, also has made experiments in theoretical acoustics. Vicente T. Mendoza (b. 1894), of the Instituto de Investigaciones Estéticas of the University of Mexico, is one ofthe ablest folklorists in Latin America. Also working in Mexico are several Spanish expatriates, including the composer Rodolfo Halffter, the musicologists Otto Mayer-Serra and Jesús Bal y Gay, critic Adolfo Salazar, and the folklorist Baltasar Samper.

Guatemala

Apart from the transcriptions of a few short tunes, we know little of the folk music of Guatemala. The popular music that we know about is urban in origin and is cosmopolitan in character. Practically all the recorded and published Guatemalan dances of today originated in the ballroom forms of the 19th century, for example, the redowa, the mazurka and especially the waltz. However, sound recordings made by Henrietta Yurchenko under sponsorship of the Inter-American Indian Institute reveal a rich heritage of oral tradition.

The son chapín or guatemalteco (both words meaning native of Guatemala) is the most popular dance. Sometimes it adopts the rhythm of a quick waltz and sometimes it resembles the European mazurka.

The marimba, national musical instrument of Guatemala, is of particular interest. It consists of a series of strips of hardwood laid upon a frame with four legs, like a table. The strips are graded in length and pitch and under each there is a gourd or a wooden box of irregular form that serves as a resonator, graded to match the strips under which they are set. Marimbas are made in all sizes, from the most frequently used small size for a single player to one so large that seven men are needed to play it.

Jesús Castillo (1877-1946) made extensive studies of the music of the Maya-Quiché Indian and composed concert music utilizing his findings. Ricardo Castillo (b. 1891), his half brother, writing more in the French impressionist style, also bases some of his compositions upon native music. The Section of Folklore of the Library of Congress holds in deposit the collection of Miss Yurchenko mentioned above.

José Castañeda (b. 1898), composer and critic, has introduced to his country the music of contemporary European composers. A National Conservatory of Music was founded in Guatemala City in 1941. Salvador Ley (b. 1907), a brilliant pianist, is director. Andrés Archila, violinist, is director of the National Symphony Orchestra. Manuel Herrarte, composer and pianist, was a student of Casadessus.

El Salvador

Some of the old folk dances are still popular in the country districts of El Salvador. When the Feria de Agosto, a traditional fiesta, is held each year between July 26 and August 6 in San Salvador, the Indians come from all parts of the country and perform traditional dances in the streets. To the best of present knowledge, these have not yet been recorded. No special forms of popular urban music - fox trots, tangos, and waltzes - have been produced. Mexican songs are the most popular. The folk dances

barreño and el mango have been accepted in urban circles and are occasionally danced in the capital.

In the concert field this smallest Central American republic has several interesting musical personalities. The principal composers are María de Baratta (b. 1894), and Ciriaco de Jesús Alas (b. 1886). Señora de Baratta, the leading folklorist of El Salvador, has spent eighteen years collecting Indian music. She has written several published pieces based on Indian themes, including the song Los Tecomatillos, and Can-Calaqui-Tunal, a chant to the sun. Humberto Pacas (b. 1905) composer, is director of the Salvadorean Symphony Orchestra.

Honduras

Though we know very little about the indigenous and folk music of Honduras, we do know that traditional dances and songs still exist. In general, such popular music as is available for study in the United States is imitative of foreign music both in style and arrangement. The most popular dance forms in urban centers are the fox trot, paso-doble, rumba, waltz and tango. Their forms, however, have undergone considerable change. The numerous marimba orchestras include the usual dance orchestra instruments, such as the saxaphone, clarinet, traps, and violin.

The leading composers, Manuel de Adalid y Gamero (b. 1872) and Rafael Coello Ramos, are also the leading teachers. Adalid y Gamero, who is an organist, orchestra director, and writer on music, is best known in his own country for Una Noche en Honduras, a symphonic poem. Among his other compositions are Suite Tropical, a symphonic orchestration, Los Funerales de un Conejito, a tone poem; military marches for the band, and Remembranzas Hondureñas, a waltz which introduces old Spanish airs. Coello Ramos is Inspector of musical education in the primary schools and has written school songs and popular dance music. Among other composers in the popular idiom are Ramón Ruiz, Camilo Rivera, and Ignacio Villanueva Galeano.

Nicaragua

Indian music is still heard in the provinces of Segovia, Chontales, and Matagalpa. It has very simple melodic patterns and a pentatonic scale is used. In the city of Masaya, the feast-day of the patron saint, Saint Jerome, is celebrated by natives from all the neighboring villages. The most popular dances, in which only men take part, are the toro venado, the toro huaco, and the mantudos.

In Granada, throughout the month of October, the mestizos (people of Spanish and Indian blood) show their devotion to Our Lady of the Holy Rosary by meeting in groups in private houses and spending the night playing the atabales and other native drums. Bombas (satirical verses) interrupt the rich and varied rhythm for a few minutes and then the playing is resumed. Another folk dance is the zopilote (buzzard), in which the performers dress like birds of prey and dance to a gay rhythm, at the same time singing ironic verses about the politicians - who are supposed to be the birds of prey. In the yegüecita (little mare) one dancer holds in his hands a wooden contraption resembling a mare's head, with extremities fashioned of rattan covered with bleached cotton. The other dancers attack him. The music somewhat resembles a mazurka and witticisms are sung.

Outstanding among the composers of concert music, Luis A. Delgadillo (b 1887), composer of some four hundred works, including a hundred songs

and many dances, has done much to stimulate an interest in music in his native country. His Sinfonía Nicaragüense, Suite Diciembre, and Aires Populares de Nicaragua have won wide recognition.

Manuel Ibarra has specialized in religious music. Antonio Zapata, another composer of national prestige, has written both concert and popular music. Arturo José Modal, pianist, lives in Santiago de Chile.

Costa Rica

As in other Central American countries, indigenous authentic folk music is rare in the cities. In San José and in the towns people dance fox trots, tangos and boleros imported from other countries. But in contrast to Honduras, El Salvador, and Nicaragua, Costa Rica has several distinctive forms of popular music that are sung and danced in the country districts and often at parties and shows in town.

According to the findings of a commission appointed by the Government to study Costa Rican folk music, there are four types: callejeras, patriotic songs, pasillos, and danzas. Professor Luis Dobles Segreda, who appointed the Commission while Secretary of Education, explains these forms as follows:

> The music of the callejeras is as voluble as a coquettish woman who makes talk with everybody. It has a hundred diverse forms. Sometimes gay, fairly jumping out of the marimbas, sometimes sugary as a bit of candy which melts on the lips and poisons the heart, sometimes romantic as a gypsy maid who gives everybody a good fortune.
>
> Then come the patriotic songs whose style is slower and more serious and which carry marks of an older epoch; music in which a voice is heard that aims to be strong and only manages to be a shout.....Exalted music of a valiant and suffering people.....
>
> The pasillo guanacasteco.....is gay and joyous. Musically this is the most original we have.....while the melody goes in 6/8, the accompaniment is always in 3/4, which produces an irregular rhythm with varied effect and gracious movement.
>
> The danza is an old dance which differs from the habanera because it has a more lively air and a more gay and salty flavor. Technically it is also different because the form of accompaniment is characteristic.....The danza is perhaps that which has the best flavor and which best shows its native country, and that is because the most typical thing in all latitudes is the dance in which the body moves in waves and gestures which illustrate the customs of the people and their appetites, their sorrows, and their hopes.

In addition to these forms, of which there are hundreds of examples, four other special indigenous dances are still popular in Costa Rica; the punto, torito, tamborito, and floreo.

The outstanding composers are Alejandro Monestel (b. 1865), who has written church music, works for concert use (including a well-known rhapsody), and many popular pieces; Julio Fonseca (b. 1885), composer of both concert and popular music; Julio Mata (b. 1899) who is also a 'cellist,

and Carlos Enrique Vargas (b. 1919), pianist and conductor of the National Symphony Orchestra. Guillermo Aguilar Machado (b. 1905) is director of the National Conservatory of Music which was founded in 1942. Raúl Cabezas Duffner is well known as a violinist. Daniel Zúñiga has been instrumental in the collection and popularisation of the folk music of Costa Rica.

Panama

Panama is, in a sense, a geographical crossroads, and in its music it is possible to discern many elements from Andalusia and Castile, from Central America and the West Indies, and from the coastal regions to the north of South America. All these have resulted in a music that is one of the most colorful and fascinating in the Americas.

The songs and dances of Panama are never sentimental. The popular lyrics are free from the usual literary and musical clichés of the 19th century sentimental storehouse; on the contrary, they are pervaded by a free and healthy optimism. The rhythm is exhilarating and vivacious and the melody runs smoothly. The Panamanian singer slides without effort through intervals that are most distant and difficult to modulate. He sings in a detached way, with the blank intonation of one who sings for the pleasure of it, not caring whether anyone listens or not.

The instruments used in the Panamanian popular orchestra are the mejoranera (a five-string guitar), the rabel (three-string rustic violin), the tambora (large drum), the pujador (medium-sized drum), the repicador (small drum with a sound similar to that of the Cuban bongó), the guáchara (rattle made out of a small dry gourd), and last but not least, the almirez (brass mortar).

The most important songs and dances are the tamborito, the mejorana and the punto. The mejorana, a song of Spanish origin, was probably brought to Panama during the 18th century. Its present form still has some kinship with the present day Cuban punto and the folias from the Canary Islands which are also derived from the Spanish folk-music of that century. Neither the Indians nor the Negroes have contributed to the development of the mejorana in an obvious way. Nevertheless this song has a color, a quality, that could only belong to the music of a country of the Caribbean Sea. The mejorana can be either vocal or instrumental. The vocal mejorana, sung by men exclusively, is never danced and is more commonly known as socavo

The tamborito is an old dance. It was popular in the early years of the 17th century, not only in Panama itself but also in Spain. In La dama boba, play by Lope de Vega (1562-1635), there is a danced song which does not differ in form from the text of a present day tamborito. The old text runs:

De do viene el caballero?
Viene de Panama.*
Trancelín en el sombrero,
Viene de Panama.
Cadenita de oro al cuello,
Viene de Panama.
En los brazos el gregüesco,
Viene de Panama.

* Pronounced Panáma, as it was well into the 19th century when the French began work upon the Canal.

The distinguished Panamanian violinist Alfredo de Saint Malo is director of the Conservatory of Music in Panama. Narciso Garay (b. 1876) is an able composer and writer on folk music, and has published an excellent study on Panamanian folklore. Herbert de Castro composes extensively and promotes concerts of contemporary music. Well-known for their popular music are Alberto Galimany (b. 1889), a Spaniard who has lived in Panama for many years and composes for the band, and Ricardo Fábrega (b. 1905), who has had much success with work in the popular idiom. Fábrega, who also owns a publishing house, is perhaps the best known locally among contemporary composers.

DANCE OF THE SICURIS, BOLIVIA

The dances of the highlands are sad and measured, simple in figures and movements, and the tunes have a pervading melancholy.
(Drawing by Nilda Núñez del Prado.)

DANCERS AT LOS REMEDIOS

The variety of dances in Mexico is so great that it is impossible to know them all. Each region, each town has invented its own way of expressing its emotions. (Courtesy of Guillermo Jiménez.)

B. THE MUSIC OF TODAY IN SOUTH AMERICA

Venezuela

In Venezuela, the music of the coast and the interior plains, though they have a common origin, differ greatly in rhythm and expression. In the coastal region, there is a distinct Negro influence, expressed in the greater complexity of rhythmic formulas in the accompaniment, in a sort of "elongation" of the melodic phrases - a displacement of the accented parts in the measure resulting from syncopation - and in simultaneous, simple, compound, and even quinary rhythms. But in the inland plains and the Andean regions no trace of Negro influence is found. The music introduced by the early Spanish colonists seems to have remained free from indigenous or any other influence, and such gradual transformations as have occurred, to have come from within. Many original characteristics have thus been kept fairly intact.

Owing to the peculiar tuning of the cuatro (four-stringed guitar), inverted chords are often employed, and the Venezuelan ear is so used to this that even in songs for voices without instrumental accompaniment, inverted chords occur almost four times as often as chords in root positions. The only other element that is foreign to real Hispanic tradition is the presence of rapidly executed melodic passages, rapidly repeated. This is possibly a characteristic of Indian origin. The joropo is the most characteristic Venezuelan dance and song. Its tempo is quick, the melodic phrases are short, and the accompaniment in 3/4 meter is strongly accentuated.

The great Venezuelan pianist, Teresa Carreño (1853-1917), first drew world-wide attention to her country and its music. Reynaldo Hahn (b. 1875), though born in Caracas, left the country when three years old. The work of contemporary composers is, in general, conservative. Vicente Emilio Sojo (b. 1887), composer and director of the Escuela Superior de Música y Declamación, conducts a fine choral group, the Orfeón Lamas. Juan Bautista Plaza (b. 1898), organist of the Cathedral of Caracas, is a prominent teacher, composer, and scholar. Among other leading composers are Juan Vicente Lecuna (b. 1896), whose fine musicianship but unfortunately very small production have distinguished him; María Luia Escobar (b. 1903), folklorist and composer; Juan Antonio Calcaño, a music critic and authority on the history of Venezuelan music; Moisés Moleiro (b. 1905), composer in small forms; and Carlos Vidal writer and critic. Juan Liscano, the folklorist, an album of whose selected recordings has been released by the Library of Congress in Washington (Album No. 15), should also be mentioned here. Young composers, pupils of Sojo, now making their mark are: Angel Sauce, Antonio Estévez, and Evencio Castellanos.

Colombia

The folk and popular music of Colombia has an amiable and tuneful kind of lyricism. The bambuco, one of the many derivations from the waltz, is probably the most representative of Colombian songs and dances. It is in moderately quick tempo. The man takes his partner to the center of the dancing place, where they nod to each other before they begin to dance; then they separate and alternately whirl and face each other, with the man pursuing the girl as she coyly evades him. Other folk and popular dances of Colombia are pasillo, guabina, porro, fandango, danzón, cumbia, merengue, and bunde.

The tiple, a small guitar with five strings, and the bandola, or mandolin, are used to accompany the bambuco. Other instruments, typical of the popular Colombian orchestra are: the vihuela, a seven-stringed guitar;

the cuatro, with four strings; and the drum. There is also the guache, a hollow pipe of hardwood some fifteen inches long; seeds within the tube make an agreeable sound when they rattle against the walls and against the bamboo thorns placed crosswise inside. Another Colombian instrument is the guacharaca, consisting of a piece of macana (a hardwood palm) with shallow grooves over which the player scrapes a piece of dried bamboo.

Colombia's best known musician is the composer, violinist, and conductor Guillermo Uribe-Holguín (b. 1880), who has also had a long career as an educator. He has written orchestral, chamber, and piano music, including the symphony Del Terruño, and more than three hundred Trozos en el Sentimiento Popular for piano. His contemporary, Emilio Murillo (1880-1942), is popular for his Pasillos and other short piano pieces. The compositions of Antonio María Valencia, pianist and director of the Conservatory at Cali, include Sonata Boyacense. Jesús Bermúdez-Silva (b.1884) has written orchestral works, and José Rozo Contreras (b. 1894), conductor of the Banda Nacional in Bogotá, is the author of a suite, Tierra Colombiana, overtures, and other works. Among the younger composers are Carlos Posada-Amador (b. 1908), now resident in Mexico, Adolfo Mejía (b. 1909) and Santiago Velasco Leanos, director of the Conservatory of the National University. Alejandro Wills has written many successful pieces in the popular idiom. José Ignacio Perdomo Escobar, a young lawyer and folklorist of promise, has written an excellent history of music in Colombia. Guillermo Espinosa (b. 1905), formerly conductor of the Orquesta Sinfónica Nacional of Bogotá, has been active in stimulating an interest in symphonic and chamber music; he organized the Latin American music festival held at Bogotá in 1938 and, though he resides in Washington, goes every year to participate in the Festival in his native Cartagena.

Ecuador

Four centuries of close contact with the music imported from Europe seem to have brought but slight modifications to the dances, scales, and symmetrical rhythms of the Ecuadorean Indian, which appear to have survived from pre-Columbian days. Some instruments still in general use (such as the rondador (panpipes), pincullo and certain percussion instruments) survive from pre-conquest days. Widespread also are harps, violins and guitars of European origin but local manufacture.

The dance continues to hold the same important place in the Indian's daily life as it held in pre-Conquest times - so much so that it is often impossible to differentiate between the dance proper and the religious or profane ceremony to which it belongs. The choreographic forms of the present day are almost identical with those described by the first Spanish chroniclers of the 16th century. In some dances the action is limited to short steps intermingled with turns, knee flexions, and movements of the torso and arms to either side; in others, the gestures are violent and complex. The performers face one another in some dances, men and women standing in separate rows; in others, performers of both sexes alternate in each of two rows. In the circle dances, the orchestra is placed in the center.

The danzante, cachullapi, and sanjuanito are highland dances of Indian origin. Along the coast, and in Quito and some of the inland cities, the zamba and pasacalle, Spanish in origin, are popular. The danzante, from the word meaning both a dancer and a piece of music that may be danced, is a rather melancholy dance in slow tempo. One form of danzante is the guaranda, named for a town where Carnival festivities are held.

For these the native dancers wear masks of an obscure symbolic character, not caricatures of living creatures but impersonations of forgotten deities and of forces of evil and of nature.

The leading Ecuadorean composers are Sixto M. Durán and Segundo Luis Moreno (b. 1882), who have written pieces in both popular and fine-art idioms, and have made studies in the folk music of their country. Other outstanding figures are Pedro Traversari (b. 1874), Juan Pablo Muñoz Sanz, composer and teacher, and director of the National Conservatory; Padre Agustín de Askúnaga, organist and choirmaster of the Convento de San Francisco; and Luis H. Salgado (b. 1903), who has composed, among other works, a symphonic suite, Atahualpa. Belisario Peña Ponce (b. 1902) is coming to be regarded as one of the most serious of the younger composers.

Peru

In Peru the pre-Columbian patterns appear to have survived in greater purity than in Ecuador or Bolivia. A pentatonic scale is used today in the highlands as it was, apparently, four centuries ago. Because of the influence of the guitar and other string instruments brought over by the Spaniards and adopted by the Indians (as described in THE COLONIAL PERIOD) we have today a music that has adopted European harmonic methods and adapted them to the latent harmonic structure of melodies clearly non-European in character.

Quechua melodies are simple. Generally, they consist of only one or two motives or semi-periods of even length. Three-period melodies are infrequent. In two-period melodies, the first part usually ends upon the first degree (highest tone) of the scale in a sort of non-conclusive cadence. Frequently the first semi-period ends upon the mediant (4th degree of the descending pentatonic scale).

One must bear in mind, however, that Peru is not only a Quechuan highland. The white Peruvians, mestizos, zambos (mulattoes) and Negroes from the lower coastal regions have their own music, in no way related to Quechua music. The marinera, tondero, resbalosa, cumbia, festejo, agua de nieve, amorfino, socavón and other criollo songs and dances more or less still in use, derive directly from Spanish prototypes which have been profoundly transformed by Negro influence.

The cashua, or "love dance" of the highlands, is performed only by unmarried but betrothed couples; any number of persons may take part. Standing in a circle and holding the partner by the hand, the men do shoe-tapping while the women spin around, always keeping the same formation. The rhythm is vigorous and its tempo is quick. Drums, especially the caja (small drum), beat the rhythm in accompaniment to the flutes and the song.

The quailichada is an Indian Christmas song from Tarma and Cañete. Formerly it was danced in front of the traditional manger. Each dancer carried in his hand an azucena, a sort of artificial tree ornamented with tinsel and colored paper, and with it he beat the rhythm of the dance against the floor.

Fine-art music is centered in Lima, the capital, with active groups working also at Arequipa and Cuzco. The leading organizations are the Nueva Orquesta Sinfónica de Lima, conducted by the Viennese musician Theo Buchwald (b. 1902); the Academy of Music Sas-Rosay; the Conservatorio Nacional de Música; and the Instituto Bach.

Quite a large group of composers, subscribing to various artistic credos, are at work. Many of them have studied extensively in Europe, in most cases in France. The outstanding composers, most of whom are interested in folk music, include Pablo Chávez Aguilar (b. 1899), Andrés Sas (b. 1900), Raoul de Verneuil (b. 1901), Carlos Sánchez Málaga (b. 1904), Roberto Carpio (b. 1900), and Alfonso de Silva. Older composers are Daniel Alomía Robles (1871-1942), Teodoro Valcárcel (1900-1942), and José Vélez, a disciple of Schoenberg. Music critics are Carlos Raygada and César Arróspide de la Flor. Rosa Mercedes A. de Morales has arranged many folk songs of the various regions of the country.

Bolivia

From a musical point of view, Bolivia is divided into two well defined zones: the valleys, having characteristics and traditions that are mainly Spanish in origin, and the highlands, where the Quechua and Aymará Indian traditions prevail. The music of the valleys is gay, rhythmically colorful, and sensuous, like that of Argentina and Chile (see below). The music of the highlands is bleak and austere, like the country from which it comes. The dances are sad and measured, simple in figures and movements, and the tunes have a persistent and pervading melancholy. The voice of the singer is guttural and grave. Sometimes, as in the Carnival dances, this sadness disguises itself as joy, but it is a borrowed joy without any spontaneity; under it lies the age-old melancholy of the Indian.

The cacharpaya (from the Quechua word meaning "to say good-bye") is a dance that is usually a part of the festivities that close the Carnival season. The kaluyo is one of the many dances that employ zapateo (shoe tapping); changes in figures and steps occur very often.

The usual musical instruments in the native orchestra are the charango, (armadillo-shell guitar), quena (reed flute), sicu (pan-pipe), anata (big flute), caja (small drum), and bombo (large drum). The Indians have added to their native instruments some of those the Spaniards brought to America. The violin, psalter, guitar, lute, and charango are today as much a part of the native orchestra as is the quena.

The influence of Indian, folk, and popular music is reflected in the work of many of the older composers, who have written characteristic dances, marches, and songs. Among the most active contemporary composers are José María Velasco Maidana (b. 1899), author of the ballet Amerindia, a symphony, and other works in which he shows nationalist tendencies; Antonio González Bravo (b. 1885), a teacher and a student of folk music, author of compositions for the theatre and chorus; Mario Estenssoro, Director of the National Conservatory; Humberto Viscarra Monje (b. 1898), a pianist and author of piano pieces; and Simeón Roncal (b. 1872), pianist and organist, who has written dances and marches in typical folk rhythms.

Chile

From the beginning of the Conquest up to the present time, the Indians have kept their habits, arts, and ceremonies in almost impenetrable isolation, neither allowing themselves to be influenced by the Spanish nor exerting any influence on them. The folk and popular music that is known to us is of Spanish origin. The majority of the dances are danzas de pañuelo (scarf dances) in which the couple, man and woman, dance separately. In general, Chilean music is gay. Albert Friedenthal, the Viennese folklorist who knew it well, comments: "Chile is a happy land. There are no tristes in its music, and it is concentrated passion rather than melancholy that one senses

in its few instrumental pieces in the minor mode."

The most popular dance in Chile is the cueca or zamacueca. Every event in the nation's life - important and unimportant - seems to be commented upon in a new cueca. This gay dance may glorify a national prize fighter, a winning football team, or some outstanding historical event, such as a battle of the War of Independence or something that happened in the Revolution of 1891.

A French 19th century traveller described the cueca as follows: "The girl holds a handkerchief with one hand and with the other hand she lifts her skirt slightly, half trying to escape the pursuit of the man. The man, with his left hand on his hip, waves his handkerchief over his head and with a strong rhythmical step circles around the girl. He wants to attract her attention. But the girl, with her eyelids obstinately lowered, evades him. No matter how persistent his attempts, she will continue to avoid him. In his impatience, he redoubles his efforts to charm and outdoes himself in grace and skill. But she seems insensitive to all this and glides on lightly, always looking down at her feet. The music, the songs and cries of the people around and the clapping of hands excite the pursuer, whose hopes rise when he senses the girl's lassitude. At last she raises her eyes and they meet the eyes of the dancer. None knows which of the two is the victorious and which the defeated."

Enrique Soró (b. 1884), one of the most active members of the older group of Chilean composers, is a conductor and teacher as well as a prolific writer. He has composed works in all forms, including several symphonies and suites for orchestra, a concerto for piano and orchestra, chamber music, piano pieces, and songs.

Among other older members of the Chilean school of composers are Pedro Humberto Allende (b. 1885), who is the most characteristic representative of the nationalist school; Carlos Isamitt (b. 1885), a painter, educator, and folklorist, noted for his studies of the music of the Araucanian Indians, upon which he has based compositions of an arresting character; Alfonso Leng (b. 1884), a German Romanticist who sought to eradicate the Italian influence so prevalent throughout Latin America, and is at his best writing lieder; Próspero Bisquertt Prado (b. 1881), first a romanticist, later an impressionist: Samuel Negrete (b. 1893), teacher of mathematics and music, and a composer in the impressionist style; Carlos Lavín (b. 1883), who is also a student of music folklore; and Acario Cotapos. Victor Tevah directs the Symphony Orchestra of Chile.

Contemporary trends had their inception in the Sociedad Bach, founded in 1918 by a group of young intellectuals under the leadership of Domingo Santa Cruz (b. 1899), then a law student in the University of Chile, but later a diplomat, composer, and administrator. Though the Society was organized primarily to give performances of great choral music, it brought together various elements interested in reforming the teaching of music in the public schools, and in creating a modern Chilean school of composers. In 1927 Santa Cruz organized the Bach Conservatory, and was instrumental in founding several art and literary journals, one of which, the Revista Aulos, began to publish works by the young Chilean composers. This group was mainly responsible for the early reforms in the University of Chile through which various schools of art, including the National Conservatory of Music, were organized within the University. Beginning in 1933, Santa Cruz served as dean of the Faculty of Fine Arts of the University of Chile, and from 1948 as dean of the Faculty of Musical Arts and Sciences - both of which have

been active in spreading both practice and knowledge of music throughout the country. He is also director of the government-sponsored Instituto de Extersión Musical, which administersthe Symphony Orchestra, the opera and the ballet.

The Revista Musical Chilena, one of the three or four best journals in the hemisphere devoted to music, was founded in 1945 by the group headed by Santa Cruz. Under the editorship of Vicente Salas Viú, it was published six times a year until 1950 when it became a quarterly, under the direction of Juan Orrego Salas.

Also part of the national music organization of the University is the Instituto de Investigaciones Musicales, sections of which are devoted to Pedagogy, Folklore, Musicology, History and Publications. This is under the direction of Eugenio Pereira Salas, author of the best history of music in Chile, Los Orígenes del Arte Musical en Chile.

The younger composers, in general, are writing in an international idiom. Among them are Jorge Urrutia Blondel (b. 1905); René Amengual (b. 1911), a pianist whose work is greatly influenced by his instrument; and Alfonso Letelier (b. 1912), who writes most effectively for voice and chorus. Letelier is an able orchestrator and directs an interesting ensemble of madrigal singers. Still in their 20's are Juan Orrego Salas, Carlos Riesco and Alfonso Montecino, all promising composers. Works of the first named have been printed and performed in the United States.

Argentina

In Argentina, most popular music is light and fast; the tunes are gay, and the different forms are clear-cut and well-defined. Only in the songs that are mainly of Indian origin, such as the vidala and the triste, does the Argentine dream and ramble. When the gaucho sings, and he sings often, he expresses himself briefly without circumlocutions.

The structure of Argentine dances such as the gato and the chacarera is as definite as the form of a Mozart or Scarlatti sonata. The pattern is built up with an almost academic precision. The introduction has a certain number of bars; the vocal part, a certain number also; the guitar interludes are a definite length, and not a single bar more or less. Though the dancer improvises his stamping steps, and turns on this fixed structure, he, too, bases his art firmly on the pattern of the dance he is performing.

European elements - Spanish, French, and Italian in almost equal parts - are responsible for most popular music in Buenos Aires, while in the countryside at large the Spanish tradition prevails almost exclusively today. Songs and dances in the latter category have become naturalized, one may say, and have undergone considerable change. Internal migrations in the Colonial Period led to the adoption and spread of many forms of popular music.

Probably the first Argentine dance that comes to mind is the tango, so well known in every European and American country that a description seems almost unnecessary. The tango began to be heard in the last years of the 19th century in the suburbs of Buenos Aires, but its form was then very different from the tango as we know it. It was then a hybrid mixture of the Andalusian tango, the Cuban habanera, and the Argentine milonga, and not until around 1905-1910 did it begin to adopt its most characteristic feature - the syncopated rhythm. Though the form is now distinct, it is in no sense final. The tango continues its constant evolution, absorbing all sorts of

LA CUMPARSITA
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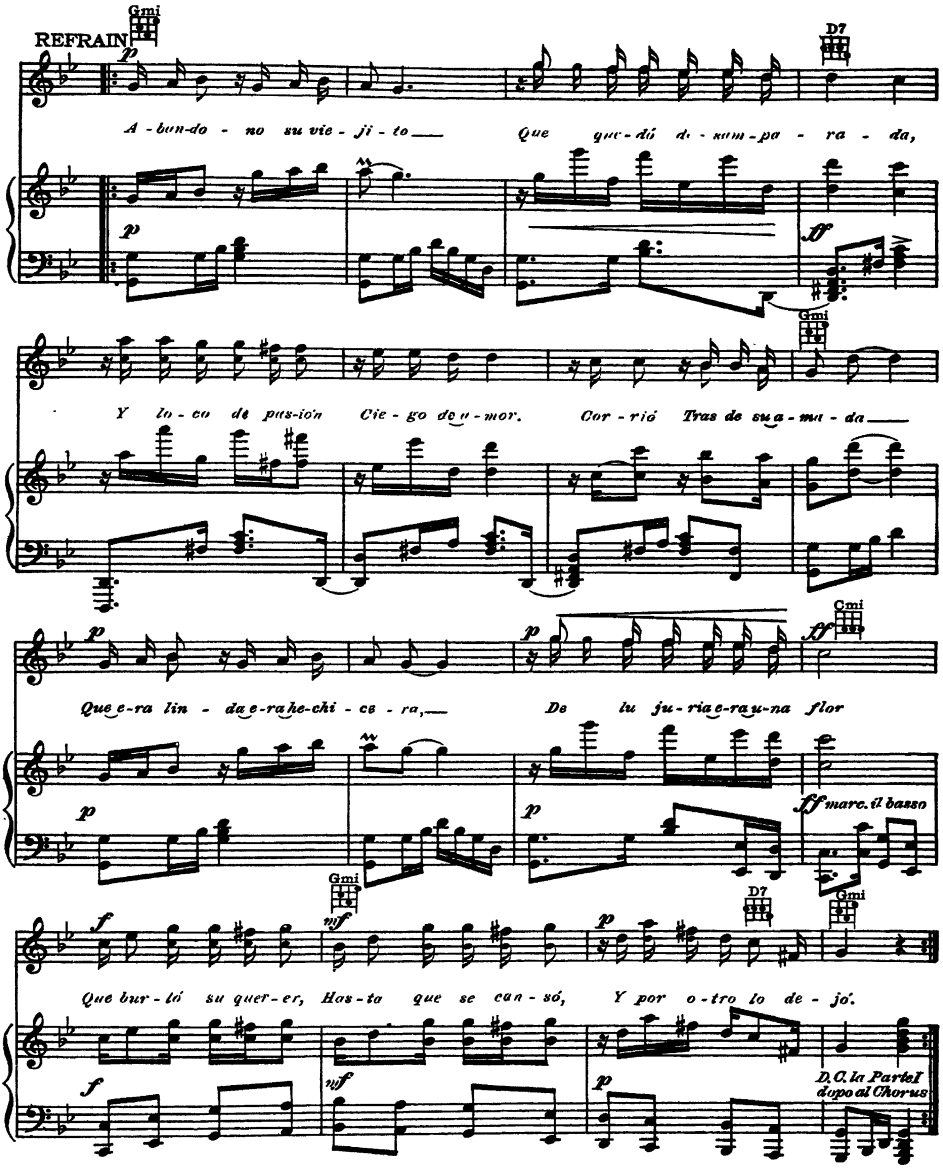
REFRAIN
Gmi
D7
A - bun-do - no su vie - ji - to
Que que-dó de - sam - pa - ra - da,
Y lo - co de pa - sión Cie - go de - u - mor.
Cor - rió Tras de su a - mi - da
Que e-ra lin - da e-ra he-chi - ce - ra,
De la ju-ria e-ra u-na flor
ff marc. il basso
Que bur - ló su quer - er, Has - ta que se can - só,
Y por o - tro lo de - jó.
D.C. la Parte I dopo al Chorus

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lements having a great variety of origins.

The estilo is the most typical song of the Argentine pampas. The text, lmost always dealing with life in the vast Argentine plains, tells of the owherd, who sings to the rhythm of his slow-gaited oxen, of the cowboy leading a herd of cattle, or of the chalchalero bird, which feeds on the fruit of ne chalchal tree. Words and music have a unity that harmonizes perfectly ith the surrounding landscape.

The gato is the most important dance of the Argentine countryside, and any other dances are derived from it. It is a dance for two couples. When he guitar player begins to sing, the dancers begin with a large circular urn followed by a smaller turn taken by each dancer. During the turns, the en follow their partners, snapping their fingers. Another dance figure ollows, accompanied only by the guitars, without any singing; this second igure is performed by the women with quick shoe-tapping steps, their skirts ifted slightly with the left hand to show the agility of their foot movements. Meanwhile, without moving from their places, the men execute a rapid hoe-tapping, combined with a foot movement called escobilleo. This consists n swinging one foot after the other backward and forward, lightly scraping he ground with the shoe. The action is extremely rapid - so much so that, ccording to a folk saying, "you can't see their feet."

The triste is a slow, melancholy love song, a plaintive tune of Peruvian rigin that became acclimated in northern Argentina in the second half of the 9th century. The melodic line has both Indian and European characteristics. oth the name and the melodic structure of the vidala, a song form, are a lending of Spanish and Indian elements. The Quechua diminutive lla or la is dded to the Spanish word vida (life), and to this the Quechua y (meaning my) s added. Thus vidalay means "little life of mine." A further increment makes he vidalitay or vidalita.

Carlos Vega (b. 1898) is the outstanding student of folk music of Argenina, if not of the whole continent of South America. His collection of ound recordings is probably the largest and most comprehensive and his publications most numerous. His students Isabel Aretz, Lauro Ayestarán, Sylvia isenstein, and Luis Felipe Ramón y Rivera have done outstanding work, not nly in Argentina but in other countries.

The number of composers is large and includes every shade of musical hought from ultra-conservative to ultra-radical. In the conservative and lder group, those who write chiefly in the traditional manner are Alberto lanuel Gómez Carrillo (b. 1883); Gilardo Gilardé (1889-1947); Constantino aito (b. 1878), director of the Gaito Institute; Carlos López Buchardo (1881-948), director of the National Conservatory; Athos Palma (b. 1881), profesor at the National Conservatory; Italian-born Pascual de Rogatis (b. 1881), iolinist and teacher, as well as composer; and Floro M. Ugarte (b. 1885), omposer and artistic director of the Colón Opera House. Most of the men in his group studied first in Buenos Aires and then in Italy or France.

The outstanding figure in Argentine music today is the composer-conductor Juan José Castro (b. 1895), for many years conductor of the Colón Opera louse Orchestra. He has conducted extensively in other parts of the Americas, including Cuba, Uruguay and the United States. His works include the allet Mekhano, the Sinfonía Argentina, Sinfonía la Chellah, Sinfonía Bíblica, nd numerous smaller works for voice, chamber ensembles, chorus, and orchestra.

Leadership of the so-called contemporary group of composers, modern in trend, is in the hands of the Liga de Compositores de la Argentina, supplanting the old Grupo Renovación as a branch of the International Society for Contemporary Music. The League includes Juan José Castro and his brothers José María (b. 1892) and Washington (b. 1909); Julián Bautista (b. 1901 in Spain); Roberto García Morillo (b. 1911); Luis Gianneo (b. 1897); Guillermo Graetzer (b. 1914); Pía Sebastiani (b. 1925); Jacobo Ficher (b. 1896 in Russia but resident in Bueno Aires); with Alberto F. Ginastera (b. 1916) as Secretary-General. Ginastera first attracted attention with his ballet Panambí, which was performed at the Colón Opera House in Buenos Aires in 1940. Since then he has composed several symphonies, music for the films, for the stage, and for various chamber music combinations. He is director of the newly established Conservatory of Music and Dramatic Art of La Plata. Other contemporary composers are Carlos Suffern (b. 1905), Isabel Aretz (b. 1909), Juan A. García Estrada (b. 1895), and Honorio Siccardi (b. 1897).

A most controversial figure of Argentine music has been Juan Carlos Paz (b. 1897), a radical atonalist and follower of Schoenberg who conceives much of his music in the twelve-tone system. Paz was the founder of the Grupo Renovación, but in recent years he has detached himself from the group, and now heads a new organization of similar character called La Nueva Música. He has been instrumental in presenting for the first time in Argentina the works of most of the leading contemporary composers of Europe and America, and his own works have been performed at festivals of the International Society for Contemporary Music.

Paraguay

The Jesuits of the 17th and 18th centuries taught European music idioms to the Guarany Indians so thoroughly that all traces of native music soon disappeared. Thus it may be said that Paraguayan folk and popular music shows no Indian influences and is a reproduction of various types of popular music from Europe and from its neighbor Argentina. In Paraguay, such European dances as the galop, mazurka, and polka have nevertheless undergone distinctive changes in tempo and expression. As a rule, the original tempo becomes slower, the rhythm softer and less sharp, the melody more lyrical and hence more "cantabile."

The galopa and the polka Paraguaya are the best-known folk-popular dances. The canción or purajhei (Guarany for song) is sung in the Guarany tongue. The sweet flowing sound of Guarany makes it one of the most euphonic languages in the world.

The composer Juan Carlos Moreno González has made some study of the music of the Guarany Indians. José Asunción Flores has popularized the Guaranía, a form in the popular idiom.

Uruguay

The folk and popular music of Uruguay has virtually the same characteristics as the Argentine, described above. The triste and the estilo, as sung on the Uruguayan plains, are similar in structure and expression to songs of the same name sung in Argentina. The tango and other popular and urban music, as sung and played in Montevideo, differs in no respect from that heard in Buenos Aires.

The principal development of the fine art of music has taken place in the present century. Eduardo Fabini (b. 1883), is the leading contemporary composer. His early tone-poems, Campo and La Isla de los Ceibos, have a

finite new-world flavor. More recent works are the ballet Mburucuyá, the ntasía for violin and orchestra, and many songs in which he has captured e spirit of typically Uruguayan poems. Other contemporary musicians are fonso Broqua (1876-1946), Carlos Pedrell (1878-1941), Carlos Estrada . 1909), Vicente Ascone (b. 1897), and Luis Cluzeau-Mortet (b. 1893). ctor Tosar Errecart (b. 1923), in spite of his extreme youth , has estab- ished himself as one of the most brilliant young composers in South America.

The Inter-American Institute of Musicology, a "one-man" enterprise found- by Francisco Curt Lange (b. 1903), has contributed to the development of uguayan music and exerts a hemisphere-wide influence through its Editorial operativa Interamericana de Compositores and Boletín Latino-Americano de sica (Six volumes, 1935-1946). Lange has been librarian of the record llection of more than twenty thousand items in the official government dio station SODRE. This Station has a symphony orchestra of about one hun- ed players, a conservatory of music, a school of the ballet, various cham- r music ensembles, and a trained chorus for operatic and choral work. Lange s recently moved the center of his activities to Mendoza, Argentina, where he rects a Department of Musicology in the University of Cuyo and has begun pub- cation of a Journal of Musical Studies.

azil

The music of Brazil is perhaps the most varied and rich in the western misphere. This is to be expected, for the complex immensity of the Brazilian rritory is necessarily reflected in the music of its people. It is often id that Brazilian folk and popular music is a blend of Portuguese, Indian, d Negro strains; but the statement is too general to be taken seriously.

The noted Brazilian musicologist Luiz Heitor Corrêa de Azevedo stated a recent address: "Brazilian music and, consequently, the works of the azilian composers, who since the end of the 19th. century have tried to ild their own compositions on popular music, are strongly impregnated with e musical traditions of Portuguese folklore.....Many of the old xacaras, or llads, completely forgotten in Portugal, are found very much alive in the sical traditions of the northeast of Brazil; others are common to the rep- tory of both countries. Their subjects continue to be palace love affairs, udal intrigues, stories of the Moors, kings, princesses, and pages. All eserve the simple old melodies, sometimes rhythmically obscure because of e peculiar manner in which they are sung in the interior of Brazil. The nger subtly changes the purely musical movement of the European song in der to adapt it more intimately to the verse, which is also often changed meter as well as meaning."

According to Gilbert Chase,* "The negro element seems predominant in ny of the popular dances of Brazil, such as the samba and the lundú, a dern variant of the latter being the maxixe. Some confusion has been used by the fact that in the south of Brazil the samba was known by the me of fandango; the rhythm of the samba is binary, not ternary like that the Spanish fandango. However, the fandango and other Spanish dances re undoubtedly practiced in Brazil in early colonial times. It is curious observe how certain features of the Catholic religious processions, im- rted from the peninsula, were blended with voodooistic ceremonies brought slaves from Africa in the Brazilian congadas, processions with dancing, nging, and acting traditionally practiced by the Negroes in Brazil.. It is ually interesting to note that European influence is apparent in most of

The Music of Spain (New York, W. W. Norton and Company, 1941)

the music associated with the congadas or congos."

The macumba takes its name from a secret religious ceremony that is accompanied by songs and dances. It is a fetish song and is believed to have an effect on the forces the singer is trying to influence. The uneducated Brazilian Negro who sings the macumba is officially a Roman Catholic, but the ritual of the Church seems remote and obscure, almost beyond his understanding. Not being able to grasp its meaning clearly, he makes use of it as a last resource. But superstition and magic have for him a powerful, immediate, and infallible strength that is close at hand and can be invoked with the necessary incantation. Thus old Christian symbols, together with others brought from the African jungles and those inherited from the Amazonian Indians, mingle in his religious practices. Music is not valued for its intrinsic beauty but for its magical power. If the singer is a farmer, the song will be for abundant crops - for rain in time of drought or for the end of rain if there has been too much; the sick person sings to be made well; the lover to dispel his beloved's indifference.

The marcha, a gay one-step, is the inevitable accompaniment of Carnival festivities and despite its name, has nothing military about it. The tempo of the marchinha (little march) is quicker than that of the marcha. The maxixe, the oldest of urban dances in Brazil, is danced in couples to a duple meter and moderate tempo. The melody is usually syncopated. The samba, called "the most characteristic music of the Carnival," is of two distinct types - the rural, of Negro origin and similar to the batuque, and the urban, derived from the maxixe.

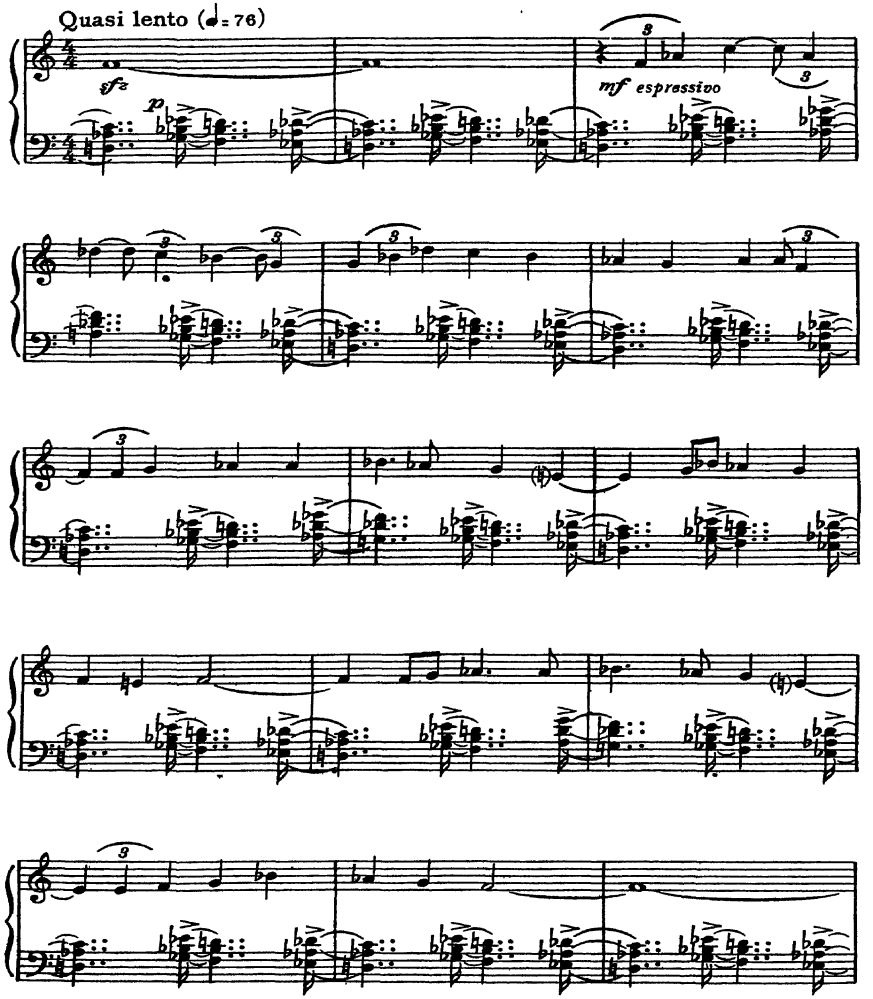
"One of the most enthusiastic manifestations of carefree human happiness," wrote Mário de Andrade, who was an outstanding Brazilian folklorist, "is the Carnival of Brazil. In this great festival of joy, all the arts play their part; but music has the leading role. From music shops (especially those dealing in radios and records), bars, casinos, and dance halls, new tunes go out over the country. The people choose the most dynamic, the best dance tunes, and these become the hits of the current carnival. For at least two months, the whole country is filled with jovial music."

Recife, the capital of the State of Pernambuco, has the most curious carnival in Brazil, according to Andrade, and it is here that the two most original carnival dances originated - the maracatú and the frêvo. The former is Negro in origin; the latter has a more complex mixture of traditions.

"The best frêvo dancers display prodigious agility, and a gymnastic elasticity comparable only with certain Russian dances and with some of the genuine North American Negro dances. Being based principally on the attitudes and movements of the body, the frêvo develops a great number of intricate movements and variety of steps, often improvised, and it then presents moments of admirable beauty and virtuosity; at the same time, its music and pace have the effect of awaking in people that collective enthusiasm which causes them to dance in the streets with a truly 'dionysiac' frenzy. It is a sort of delirium from which none present can escape.....

"Through the enchanting vocal timbre (slightly nasal in the men and of greater simplicity but great clarity in the women) the music of these and other Carnival dances unfolds in all its varied movement and prodigious richness of rhythm."

CIRANDAS
No. 7, Xô, xô, petit oiseau
by
Heitor Villa-Lobos

(Excerpt)

Reproduced from MUSIQUE BRESILIENNE MODERNE. Rio de Janeiro, 1937. p. 16.

Contemporary Brazilian composers are among the most productive and intensely nationalistic in Latin America. They are fortunate in possessing a rich folk-popular heritage and they understand and use it in their work. This use of national material is best exemplified in the compositions of Heitor Villa-Lobos (b. 1887), who is not only the outstanding Brazilian composer of the present day but one of the most significant 20th century composers in the western hemisphere. The names of Villa-Lobos and Chávez are often linked. Both men have emphasized nationalistic trends in their music and have done much to promote music education. Chávez, however, draws more upon the primitive element in the music of his country (Mexico), while Villa-Lobos' work stems from contemporary Brazilian folk and popular idioms.

Villa-Lobos lived in Paris for a number of years; he has also traveled through the most remote districts of Brazil in order to study folklore at first hand and steep himself in this rich source. During the ten years, 1931 to 1941 he devoted himself almost exclusively to developing a program of music education in the public schools of Rio de Janeiro. He has rearranged some of the great musical literature of Europe for choral presentation by children, since he believes that the child can best learn to love music by singing it. The emphasis, however, has been upon Brazilian music for Brazilian children.

The list of Villa-Lobos' published work is amazingly large and embraces a great number of different genres, including operas, symphonies, symphonic poems, concertos, chamber music, choral works, sonatas, piano pieces, and songs. His fourteen chôros have attracted international attention as a new form with constantly changing rhythms and unmistakable national qualities. Based on a popular form of Brazilian serenade, the chôros are improvisational in character and employ instrumental and choral combinations. In each chôro one instrument predominates over the others, displaying skill and brilliance.

The composers, Oscar Lorenzo Fernândez (1897-1948) and Francisco Mignone (b. 1897) founded the Brazilian Conservatory of Music in Rio de Janeiro. Fernândez, who was also active as an orchestral and choral conductor, shows strong national tendencies in his compositions. His work includes the opera Malazarte, Imbapara, a symphonic poem, and a symphonic suite on three popular themes. Among Mignone's works are the ballet Maracatú do Chico Rei, Fantasias Brasileiras, and operas, one of which contains his well-known dance, Congada. Luciano Gallet (1893-1931), composer and folklorist, is especially known for his Estudos de Folklore and his excellent arrangements of Brazilian melodies.

Outstanding among the younger composers is Camargo Guarnieri (b. 1907) of São Paulo, who has written several symphonies, a concerto for piano and orchestra, chamber music, Cantata Trágica for orchestra and chorus, and a violin concerto which was awarded a prize (1942) in a competition among Latin American composers sponsored by a Philadelphia music lover. In 1947 he won second prize in the Reichold Contest for an American symphony. In 1942 he wrote a one-act opera Malazarte on the same subject as the opera of Fernândez.

The main Brazilian music centers are Rio de Janeiro and São Paulo. In Rio are the National School of Music, the Conservatory of Music of Rio de Janeiro, and the Teatro Municipal, where opera is presented. São Paulo has the Conservatorio Dramático e Musical, directed by Francisco Casabona, and is the center for the development of a fine group of pianists. One of Brazil's leading music educators, Fabiano Lozano, is supervisor of music in the São Paulo schools. João de Souza Lima, pianist-composer, has recently

been appointed conductor of the Rio de Janeiro symphony orchestra.

Brazil has produced two of the finest musicologists in the Hemisphere, both of whom have been quoted above: Mário de Andrade (1893-1945), a pianist, critic, poet, and novelist, who has made important studies in Brazilian folk music; and Luíz Heitor Corrêa de Azevedo (b. 1905), Librarian and Professor of folklore at the National School of Music. In 1941-2 he served as consultant to the Music Division of the Pan American Union in Washington, D. C. and from 1948 has been Chief of the Music Section of UNESCO in Paris, France.

C. THE MUSIC OF TODAY IN THE ANTILLES

Dominican Republic

The music brought to Santo Domingo by the Spaniards apparently completely obliterated that of the Indians, but it was itself transformed by the vigorous African qualities introduced by the Negroes. The merging of Spanish and African rhythms resulted in a music with characteristics far removed from both primitive African and Spanish origins.

Gustavo Durán writes: "In the 19th century, the influence of the Italian opera and of European ballroom dances such as the mazurka, waltz, contredanse, was added to the Negro influence in the cities. The city ruled the country and rapidly set its taste. Cloyingly sweet melodies of Italian origin came then into fashion. Under this new influence the traditional native rhythms of Santo Domingo became softer, more melodious. The clear-cut Hispanic rhythms disappeared and the Negro rhythms lost their strong haunting nature. The zapateo, the punto, the manqulina, the seis, the media tuna and other gay native songs and dances authentically Criollo in rhythm, were forgotten. The waltz, the mazurka and other foreign dances took their places. Among them, the danza predominated and today its derivative, the merengue, is the most popular. It took many years before this dance was accepted as the typical Dominican dance, but at present it is the most popular in the Republic."

The Dominican Government has taken an active interest in fostering musical culture and education. A National Conservatory is maintained by the State. The National Symphony was reorganized in 1941 under government support, with the Spanish-born composer Enrique Casal Chapí as conductor. The present conductor is Abel Eisenberg. The enterprising attitude of this orchestra is shown by the fact that the last half of each program is devoted to the works of Dominican composers. Contests for compositions by national composers were initiated in 1944, with an extended series of concerts to demonstrate the Republic's advance in music.

Numerous composers are at work and the younger ones are receiving opportunities for further study. Outstanding figures include José de J. Ravelo (b. 1876), Luis E. Mena (b. 1895), Juan F. García (b. 1892), José Dolores Cerón (b. 1897), Ramón Díaz (b. 1901), Luis Rivera (b. 1902) and Enrique Mejía Arredondo (b. 1901).

Haiti

The dominant influence in Haitian music is African. The Negroes brought to Haiti as slaves came from many parts of Africa; they belonged to many tribes and spoke many languages. Much of their native cultures was lost and their hundreds of dialects were merged in a patois that served both slaves and masters as a means of communication.

But the music of Africa persisted. "On the plantations or off, the Negroes never forgot the drum rhythms of their own countries, nor their ancestors and deities," writes Harold Courlander in Haiti Singing.* "They never forgot how to make fine drums. And whether the drum was of a Congo pattern, or Ibo, or Arada, all men listened to it, and danced in the light of smoking oil lamps." People from different tribes learned each other's dances, but the culture of the Dahomeans finally dominated the rest.

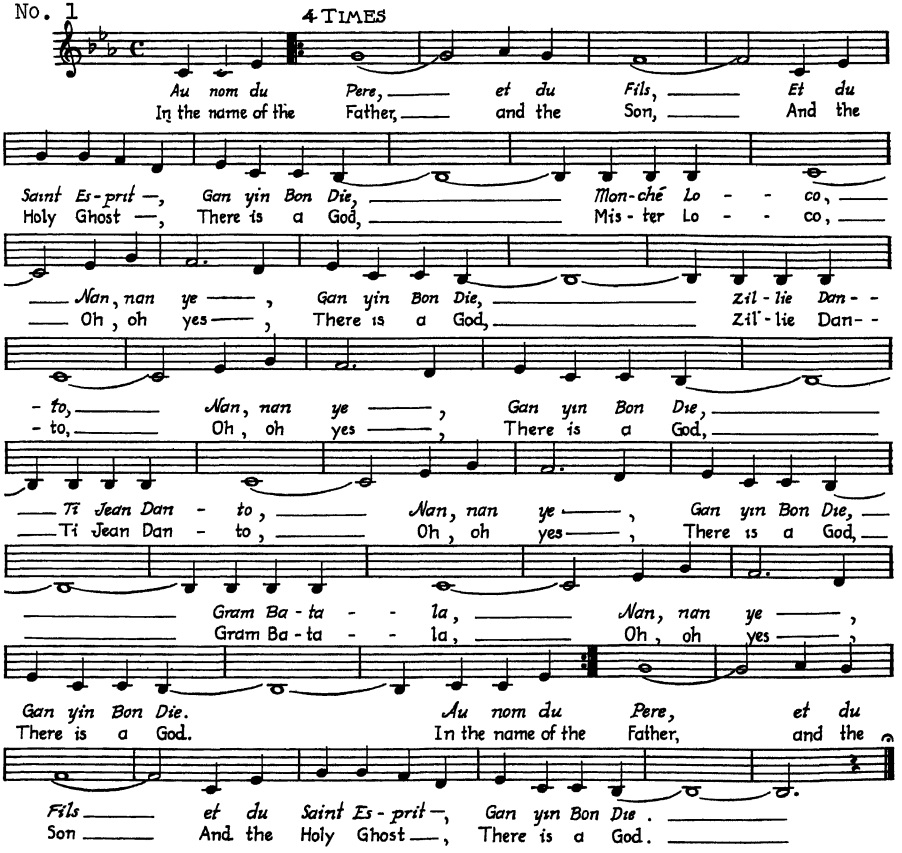
*The University of North Carolina Press.

CEREMONIAL SONG (HAITI)

At the beginning of a ceremony, the person officiating takes a large rafia tray filled with a mixture of corn, peanuts and cocoanut that has been previously roasted, dividing it into several portions. He will go and place some of it in a hollow tree for the Spirits, then scatter some to the four corners of the earth. Then they must eat, passing it around to those present. A circle is then formed and the Spirits invited to join the ceremony Spirits of Heaven and Earth and Water and Forest and Fire--some for the Lord and some for the Spirits. And with a clapping of hands and weird dance steps there begins the calling for the Spirits. Thus, the first chant, "Au Nom du Pere" begins, which is a combination of Voodoo and Catholic, and dispels the erroneous belief that the followers of the Voodoo Tradition do not believe in God.

"AU NOM DU PERE"--IN THE NAME OF THE FATHER

No. 1


4 TIMES
Au nom du Pere, et du Fils, Et du
In the name of the Father, and the Son, And the
Saint Es-prit —, Gan yin Bon Die, Mon-ché Lo - - co,
Holy Ghost —, There is a God, Mis - ter Lo - - co,
Nan, nan ye —, Gan yin Bon Die, Zil - lie Dan - -
Oh, oh yes —, There is a God, Zil - lie Dan - -
- to, Nan, nan ye —, Gan yin Bon Die,
- to, Oh, oh yes —, There is a God,
Ti Jean Dan - to, Nan, nan ye —, Gan yin Bon Die,
Ti Jean Dan - to, Oh, oh yes —, There is a God,
Gram Ba - ta - - la, Nan, nan ye —,
Gram Ba - ta - - la, Oh, oh yes —,
Gan yin Bon Die. Au nom du Pere, et du
There is a God. In the name of the Father, and the
Fils et du Saint Es - prit —, Gan yin Bon Die.
Son And the Holy Ghost —, There is a God.

Reproduced from THE VOICE OF HAITI, by Laura Bowman and LeRoy Antoine; copyright 1938 by Clarence Williams Music Pub. Co., 145 W. 45 St., New York, New York. p. 8. Used by permission of the copyright owner.

"Today in the Haitian hills the old music fills the air, the old customs go on, and ancient deities are abroad at night.....," Courlander continues. "Drummers become one with their drums and the drums come alive. People move and sing and vibrate with nature; they dance with each other, with their ancestors, and with old African gods they have never forgotten."

There must, of course, have been countless different dances of African origin in Haiti two centuries ago. Today folk dances and music of African origin are still closely integrated with ritual and may be classified according to the ceremony to which they belong - those of the Vodoun, Pétro, and Rada groups, and so on. Drums are a vital element in all the dances and songs, and the type of drum used is as characteristic as the music itself.

Some idea of the variety of drums common in Haiti today may be gained from describing those used in the danse rada. This dance invariably uses three drums, the maman, seconde, and bula or bébé. The drumheads are of heavy cowhide, held tightly by strong pegs, which vary in number in each of the three drums. The drums themselves are hollow cylinders carved from wood, and the comparatively small mouths make the percussion strong. Largest of the three is the maman, thirty-two to thirty-six inches high and ten to twelve inches in diameter. It is played with one hand and a heavy stick, sometimes a mallet. The seconde is next in size and is played with two hands, or one hand and a bowed stick. The bula, the smallest of the three, is played with two thin sticks.

The malimba, another instrument of African origin, is made from a large wooden box and iron bands. Over a hole cut in the box metal strips of varying length and pitch are fastened, and these are plucked to produce " a pleasant and sometimes competent music." The tambour marinquin, or mosquito drum, is not actually a drum, but a large inverted tin buried in the earth so that the bottom is exposed. The music is played upon a cord, attached to the tin and drawn taut to a stick placed obliquely in the earth. "The mosquito drum is generally a child's instrument. The men profess to be too grown up for it. But a real skill is needed, and the men sometimes loiter around the mosquito drum to play a few measures when they think no one will notice."

The foregoing passage does not, of course, begin to cover the many songs and dances, the rhythms, and the instruments that make up Haitian folk music. The fine art of music has not been extensively developed in Haiti. Justin Elie (1883-1931) and Ludovic Lamothe (b. 1882) are the best known composers.

Puerto Rico

Although not an independent political entity, Puerto Rico is included in this survey of Latin American music because of its closely related cultural tradition. Its musical activities are as important as those of some of the republics discussed above and its cultural personality is as well defined as that of the other countries in the Americas.

As in Cuba, contact with Spain was kept alive in Puerto Rico from the beginning of the Spanish Conquest until the end of the 19th century. Negro influence in both countries transformed the music imported from Spain, and the similarity of their musical development was furthered by their close contact during the Colonial Period. The instruments of a typical Puerto Rican orchestra are the same as those used in Cuba, and many of the same dances and songs are popular in both countries.

For some reason, however, the Spanish tradition has been better preserved in Puerto Rico than in Cuba. Mothers sing their children to sleep

El capitán de un barco (Puerto Rico)

Allegretto

1- El ca - pi - tán de un bar-co, ca - ram-ba, me es-cri - bió un ba - bel
2- Yo le con-tés - té —, ca-ram-ba, en o - tro ba - bel
3- Tan - to in-sis - tió el con—de —, ca-ram- ba, con a - quel ba - pel
4- Me co - gió, mi ma - dre—, ca-ram - ba, me lle - vó al co-rral

que si yo que-rí-a, ca-ram-ba, ca - sar- me con él.
que me ca- sa - rí-a, ca-ram-ba, pe - ro no con él.
nas-tā que mi ma-dre, ca-ram-ba, lo lle - gó a sa - ber.
con un ga - rro - ti - to, ca-ram-ba, me quí - sō ma - tār.

Reproduced from CANTARES ESPAÑOLES, by Sofía Novoa. Hastings-on-Hudson, Gessler Publishing Company, copyright 1942. Used by permission of the publisher.

This is a collection of folk-songs of Spain and some countries of Latin America. Spanish words throughout. 15 cents, from the publisher.

with lullabies that differ little from those sung by mothers in Andalusia, Castile, or Galicia, and tell stories about traditional heroes known alike to the children of Spain and Puerto Rico.

An aquinaldo is a Christmas carol, sung usually by roving groups who go from house to house. It has no definite form and may adopt any rhythm - some are gay and some are slow. Negro influence is outstanding in the plena, a dance composed of two parts. One unchanging short refrain is sung by the chorus, and in the other part the solo singer narrates the story. Just as Negro influence is an essential characteristic of the plena, Spanish influence characterizes the seis and its related song, the mariandá. Both of these are for solo voice, either man or woman.

As in Haiti, the fine art of music has not been highly developed. Under the dynamic leadership of Augusto Rodríguez a remarkable choral organization has been active for several years and in 1948 made a short tour of the United States.

Cuba

In Cuba, the Negro influence in folk and popular music is so intense and persistent that it quickly makes basic Spanish material unrecognizable. Thus, what in Spain was a freely constructed song rhythm, becomes under Cuban influence a dance rhythm with a fixed pattern; any Spanish dance loses its clearly defined contours and the almost geometrical precision of its rhythm and is transformed through syncopation into something far more complex.

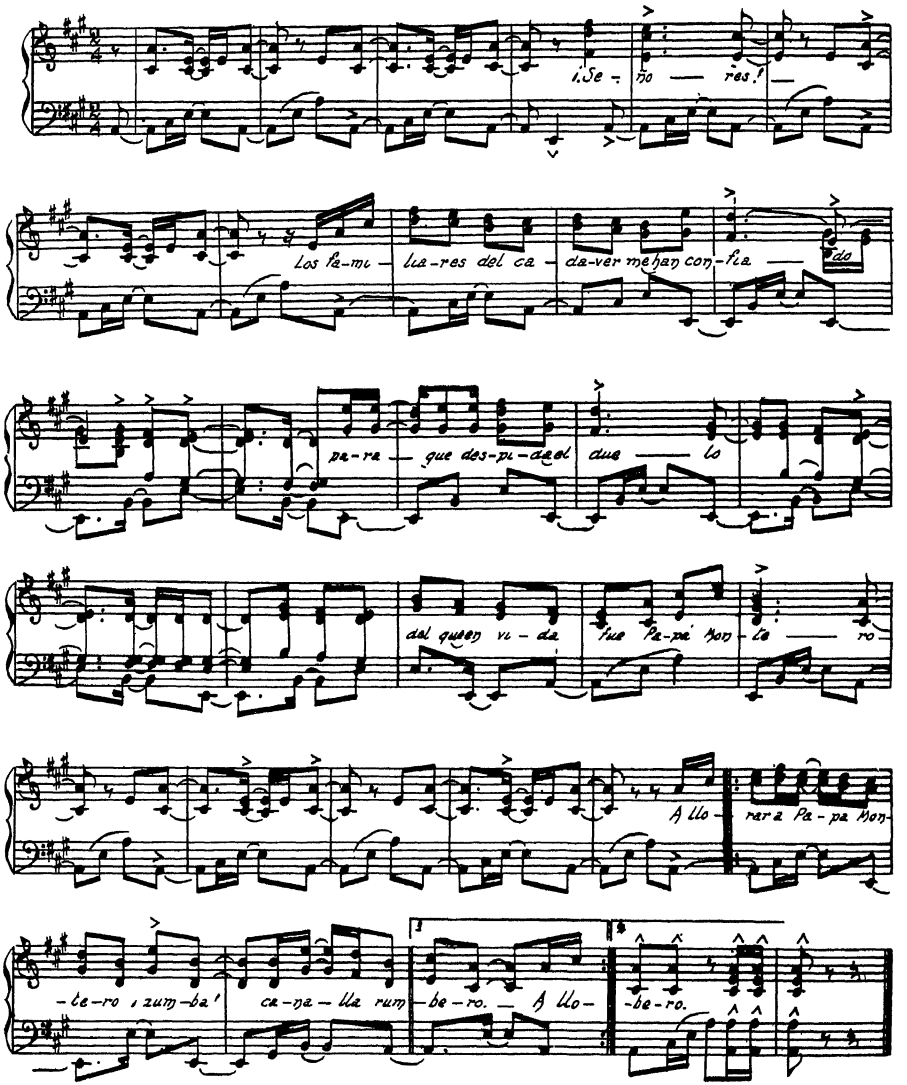
Cuban music preserves only certain old Spanish modes and general tendencies of expression as a reminder of its source, as for example, melodies exhibiting Phrygian, Dorian, and Mixolydian scales so typical of many Spanish folk songs. There is also a tendency, as among the peasants of Spain, to sing the highest pitch in a nasal, shrill voice.

The popular bolero probably stems from the Spanish, but almost no trace of the original is left. The mood is gay, humorous, and sophisticated, and the Cuban and Dominican forms are practically identical. The Puerto Rican bolero, on the other hand, has a distinctly sentimental quality.

Recently attaining popularity on the dance floors of the United States, the conga is used in Cuba for the dances of the Carnival festivities. In Havana, at Carnival time, the gayly costumed paraders dance through the streets while the brass bands, drums, and bells play the conga.

The rumba is entirely African in origin. Rhythm is the leading quality, for which the melody serves as a superficial cloak. The text usually consists of meaningless phrases and syllables designed to follow and emphasize the rhythm. The punto is a song of pure Spanish origin, sung in a high register with much freedom of expression and of rhythm. It is accompanied by the bandurria, a sort of mandolin, and the claves, two hardwood sticks which are beaten together.

African elements, so dominant in Cuban folk music, have been employed to good advantage by the composers Amadeo Roldán (1900-1939) and Alejandro García Caturla (1906-1940), whose untimely deaths were a great loss to American music. Both men were early pupils of Pedro Sanjuán, a Spanish musician formerly active in Cuba and later in the United States. In delineating Cuban folk melodies and rhythms in their compositions, Roldán frequently employed African instruments in his scores, while García Caturla

PAPÁ MONTERO - Rumba (Cuba)

¡Se - ño — res!
Los fa-mi — lia-res del ca — da-ver me han con-fia — do
pa-ra — que des-pi-dael due — lo
dal quien vi - da fue Pa-pá Mon - te — ro
A llo — rar a Pa - pa Mon
-te-ro ¡zum-ba! ca-ña — lla rum — be-ro. — A llo — -be-ro.

Reproduced from POPULAR CUBAN MUSIC, by Emilio Grenet. Havana, Carasa and Co., 1939. p. XLVIII and XLIX.

generally used the instrumentation of the standard orchestra.

Roldán founded the Havana Chamber Music Society in 1921 and was first violinist of the Havana String Quartet. In 1932 he became conductor of the Philharmonic Orchestra of Havana, in which he had previously served as concertmaster. His works include La Rebambaramba, an Afro-Cuban ballet, songs to the poems of the great Cuban Negro poet Nicolás Guillén, and the choreographic mystery El Milagro de Anaquillé.

Caturla, like many other Latin American musicians, carried on a double profession, in this case that of musician and lawyer, and was the district judge at Remedios at the time of his death. Writing on the development of Cuban music, he said: "....to arrive at a genuinely Cuban music, it is necessary to work with living folklore. This should be polished until the crudities and exterior influences fall away...." Among his compositions are Yamba-O, a symphonic poem for full orchestra; Tres Danzas Cubanas, Bembí and Primera Suite Cubana.

José Ardévol (b. 1911 in Barcelona, Spain but now a Cuban citizen) has lived in Havana since 1930, becoming known as teacher and leader of a distinguished group of young Cuban composers, including, among others, Julián Orbón, Harold Gramatges and Hilario González. Ardévol himself is one of the outstanding composers in the hemisphere and won, in 1949, the Ricordi Americana prize for a symphony.

Joaquín Nin y Castellanos (1879-1949) was an eminent pianist, musicologist and composer of piano and chamber music. He was the author of several works about music and edited many hitherto unknown works of 18th century Spanish composers. His son, Joaquín Nin-Culmell (b. 1908) is also a pianist and composer, who has written piano pieces, one piano quintette, songs for voice and string quintette and in 1942 completed a concerto for piano and orchestra.

Ernesto Lecuona (b. 1896) is well known as a writer of popular songs. Studies in Cuban music have been made by Fernando Ortiz (b. 1890), Emilio Grenet (d. 1941), and Eduardo Sánchez de Fuentes (1874-1944). The best brief history of Cuban music is by Alejo Carpentier.

V. SUMMARY

The following excerpts from William Berrien's Latin-American Composers and Their Problems are quoted as a fitting conclusion to this brief survey of music in Latin America:

"The problems of the Latin-American composer in evolving an authentic and independent music are not essentially different from those confronting figures.....in our country who are intent upon creating an American music with a minimum of European influence. It is true that the Latin-Americans can count as advantages a far greater variety of thematic, harmonic, and rhythmic resources in the folk music of their past and present. But the main problem for the composers of both continents remains the achievement of a musical idiom which shall be distinctly American. The very wealth of inherited resources may prove embarrassing to the Latin-American composer, if he does not have the training and the gift to integrate these resources into an expression which will be at once unmistakably American and unmistakably his own.

"It would seem unnecessary to emphasize the fact that one of the most important problems of the Latin-American composer is the manner in which he is to realize his aim 'to attain a production thoroughly American in its substance'. Yet too many of the Latin-Americans have abandoned the dilutions of Chopin and Liszt concocted by a Ricardo Castro, only to concur in the error of aping the impressionistic subtleties of Debussy and Ravel. And the return to neoclassicism of such great figures as Stravinsky has set the vogue for saying in the most complimentary tones that a contemporary composer sounds 'like' some exalted figure of the 18th century. It should certainly be no particular compliment to say that a contemporary composer sounds 'like' another, earlier composer, great as he may have been.... Critics and the public should stop measuring American music by European yardsticks. What is important is the success of Latin-American composers in writing music that achieves their aim to develop their own idiom. They should be understood and supported. They are the founders of an authentic music for the new world.....

"To exaggerate the greatness of the accomplishment of Latin-American composers to date does no service to their cause. In the majority of cases, these composers are in the early stages of evolving a musical nationalism possessing an authentic independent idiom. They are completely aware that nationalism in music has no purpose as an aim in itself. But it is a healthy sign that they have declared their independence and their autonomy, that they have gone beyond the concocting of pastiches of European masters.. Whatever later developments of universal significance may occur, we may join Latin-Americans in being grateful that solid progress is being made in the evolution of a new music for a new world. And we may watch this progress with additonal interest because we are witnessing, not an artificial archeological reconstruction, but the creation of a new art out of living folklore.

"The possibilities of the new music of the Americas as an aid in bringing about a real Pan-Americanism are limitless. The composers of both Americas share a common goal and similar problems.....Presenting no language barriers, music may be the most important force in bringing the two Americas closer together."

Briefly, we may outline the history as: from provincialism, through the illusions of nationalism and universality, to a distinct place in the occidental music community, - a process identical to that shown in the history of music in the United States.

X X X

VI. APPENDICES

SOME RUDIMENTS OF SPANISH PRONUNCIATION. Spanish is spoken in:

Argentina	Dominican Republic	Nicaragua
Bolivia	Ecuador	Panama
Chile	El Salvador	Paraguay
Colombia	Guatemala	Peru
Costa Rica	Honduras	Uruguay
Cuba	Mexico	Venezuela

A word has as many syllables as it has single vowels (Ha-ba-na) or vowels and diphthongs (Bue-nos Ai-res). A diphthong is a combination of two vowels.

Vowel or diphthong	Sound in Spanish
a	ah
e	a in gate
i	ee in seen
o	o in bone
u	oo in tool
u after g is silent before e and i, unless it has a diaeresis - ü. Then it sounds like w - güira (gweerah)	
ai	i in site
au	ow in scow
ei	ay in stay
eu	ah-oo, run together
ia	ya in yacht
io	yo in yodel
ie	yea
iu	you
oi	oy in boy
ou	oh-oo, run together
ua	wah
ue	way
ui	wee
uo	woe

y is sometimes a vowel, equal to Spanish i.

Consonants. A number of consonants differ slightly from English consonants in pronunciation; this difference must be learned by ear. In addition:

c is like k before a, o, and u.
c is like s before e and i.
ch is one letter, pronounced like ch in church.
g is like g in gate before a, o, and u.
g is like German ch before e and i.
(Those unfamiliar with the German sound may simplify this sound to h, as in he.
h by itself is always silent.
j is always like German ch, or Spanish g before e and i.
ll is one letter, usually pronounced like y in yet.
ñ is like ny in canyon.
q is always followed by u. The two letters together are pronounced like k.
rr is one letter, strongly trilled.
y as a consonant is like y in yet.
s and z are always like ss, in Spanish America.

Stress. When there is a written accent, the stress falls on the syllable indicated. Alcántara.

When a word ends in a vowel, in n, or in s, the stress falls on the next to the last syllable. Clara; regiones.

When a word ends in a consonant not n or s, the stress falls on the last syllable. Meridional.

Note: Ae, ao, ea, ee, eo, oa and oe (combinations of a, o, and e) do not form diphthongs, but two syllables; e. g. á-re-a, Bil-ba-o, Bal-bo-a.

PORTUGUESE PRONUNCIATION

Portuguese is the language of Brazil, long a colony of Portugal.

Portuguese pronunciation is difficult to represent phonetically, except by standard phonetic symbols, unfamiliar to many people. It has a number of nasal sounds; j has the sound of z in azure; lh is equivalent to the Spanish ll, and nh to the Spanish ñ.

FRENCH

French is the language of Haiti.

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A Guide to Latin American Music. Washington, D. C., The Library of Congress, 1945. 274 p. A bibliography with 2699 entries, arranged, with prefatory remarks, by country. Index of authors and subjects and list of periodicals. A second, revised and enlarged edition is in preparation in the Division of Music and Visual Arts of the Pan American Union.

7. Chase, Gilbert.
The Music of Spain. New York, W. W. Norton & Co., 1941. 375 p. Chapter XVII: Hispanic Music in the Americas. With substantial bibliography. p. 257-272.

8. Chávez, Carlos.
The Music of Mexico. In: Herring, Hubert and Katherine Terrill, eds. The Genius of Mexico. New York, Committee on Cultural Relations with Latin America, 1931. p. 104-107. The author divides Mexican music into several epochs and describes each one.

9. Chávez, Carlos.
Revolt in Mexico. In Modern Music, vol. 13, no. 3 (March-April 1936), p. 35-40. An exposition of renovations in the teaching of music to conservatory students, showing a departure from traditional academic training to an investigation of folk and indigenous themes.

10. Chávez, Carlos.
Toward a New Music; Music and Electricity. Translated by Herbert Weinstock. New York, W. W. Norton & Co., 1937. 180 p.
An investigation into the physical bases of music reproduction through the phonograph, radio, sound film and other electrical means.

11. Coopersmith, J. M.
Music and Musicians of the Dominican Republic. Washington, D. C., Pan American Union, 1949. 146 p. (Its Music Series, No. 15)
Brief historical survey; includes 17 music notations, 5 plates, bibliography and index of persons and subjects. English and Spanish texts.

12. Copland, Aaron.
Our New Music; Leading Composers in Europe and America. New York, London, Whittlesey House, McGraw-Hill Book Company, Inc., 1941. 305 p. "Composer from Mexico: Carlos Chávez": p. 202-211.

13. Corrêa de Azevedo, Luiz Heitor.
Brief History of Music in Brazil. Washington, D. C., Pan American Union, 1948. 92 p. (Its Music Series, No. 16) Leading composers of Brazil are given brief critical notice in their relations to the development of the fine art of music in that country. English and Portuguese texts. Bibliography.

14. Courlander, Harold.
Haiti Singing. Chapel Hill, N. C. University of North Carolina Press, 1939. 273 p. A study of folk music, with descriptions of native ceremonial dances. Well illustrated.

15. Courlander, Harold.
Musical Instruments of Cuba. In The Musical Quarterly, vol. 28, no. 2 (April 1942), p. 227-240. A discussion of origin and use. Well illustrated.

16. Courlander, Harold.
Musical Instruments of Haiti. In The Musical Quarterly, vol. 27, no. 3 (July 1941), p. 371-383. A discussion of origin and use. Well illustrated.

17. Cowell, Henry, ed.
American Composers on American Music. Stanford University, Stanford University Press, 1933. 226 p. Contents include: Carlos Chávez, Mexican composer, by Aaron Copland; The Music of Mexico, by Carlos Chávez; The Development of Cuban Music, by Alejandro García Caturla; The Artistic Position of the American Composer, by Amadeo Roldán.

18. Densmore, Frances.
Music of the Tule Indians of Panama. Washington, The Smithsonian Institution, 1926. 39 p. (Smithsonian miscellaneous collections. v. 77, no. 11.) A study showing the place of vocal and instrumental music in the social system.

19. Densmore, Frances.
Yuman and Yaqui music. Washington, U. S. Govt. Print. Off., 1932. 216 p. (Smithsonian Institution. Bureau of American Ethnology. Bulletin 110.) An ethnological study of music and the dance among tribes living along the Colorado river and in northwestern Mexico.

20. Durán, Gustavo.
14 Traditional Spanish Songs from Texas. Washington, D. C., Pan American Union, 1942. 20 p. (Its Music Series, no. 4.) The major portion of this book consists of music transcribed from recordings made by members of the Lomax family and deposited in the Archive of American Folksong, Library of Congress. Preface, introduction and head-notes provide material on the origin of the songs.

21. Durán, Gustavo.
Recordings of Latin American Songs and Dances, an annotated selected list of popular and folk music. Washington D. C., Pan American Union, Division of Music and Visual Arts. 2nd edition, revised and enlarged by Gilbert Chase, 1950. Descriptions of dance and song forms characteristic of the different countries of Latin America, with a list of phonograph records exemplifying many of the forms.

22. Fergusson, Erna.
Fiesta in Mexico. New York, Knopf, 1934. 267 p. Includes descriptions of Mexican dances, with scattered references to popular music.

23. Gallop, Rodney.
Mexican Mosaic. London, Faber & Faber, 1939. 299 p. A travel book in which the author describes native festivals and music.

24. Gallop, Rodney.
The Music of Indian Mexico. In The Musical Quarterly, vol. 25, no. 2 (April 1939), p. 210-225. A discussion of the influence of European art-music on Mexican Indian music and a description of ancient and modern instruments. With music and other illustrations.

25. Gallop, Rodney.
Otomí Indian Music from Mexico. In The Musical Quarterly, vol. 26, no. 1 (January 1940), p. 87-100. A spectator's account of traditional singing in ceremonial rites and customs. With 30 examples of Indian melodies.

26. Genin, Auguste.
Notes on the Dances, Music, and Songs of the Ancient and Modern Mexicans. In: Smithsonian Institution. Annual report, 1920. (Washington, 1922), p. 657-677. An ethnological study including descriptions of instruments and plates showing costumes of Indian dancers.

27. Grenet, Emilio, ed.
Popular Cuban Music; 80 revised and corrected compositions, together with an essay on the evolution of music in Cuba. Prologue by Dr. Eduardo Sánchez de Fuentes. Translated by R. Phillips. Havana, Carasa y cía., 1939. 198 p. A discussion of rhythms in Cuban music, with 80 examples for piano and voice.

28. Grove's Dictionary of Music and Musicians. Edited by H. C. Colles. Supplementary volume. New York, The Macmillan Co., 1940. 688 p.

29. Hague, Eleanor.
Latin American Music, Past and Present. Santa Ana, Cal., The Fine Arts Press, 1934. 98 p. A history of music from pre-conquest times through the colonial period to the present day. Emphasis is placed upon Indian and folk music, dances and instruments. Bibliography: p. 91-98.

30. Hague, Eleanor.
Spanish American Folk Songs. New York, The American Folklore Society, Memoirs...vol. x, 1917. 115 p. Contains melodies of 95 songs collected in the southwest United States and in Mexico.

31. Herring, Hubert, ed.
Renascent Mexico, edited by Hubert Herring and Herbert Weinstock. New York, Covici Friede, 1935. 322 p. Contents include: Mexican folk dances, by Frances Toor, p. 179-198; Mexican music, by Carlos Chávez, p. 199-218; and The fiesta as a work of art, by René d'Harnoncourt, p. 219-232. Without music. Intro. by Ernest Gruening.

32. Herskovits, Melville Jean.
Life in a Haitian Valley. New York, London, Alfred A. Knopf, 1937. 350, xix p. Chapter X: Vodun worship; the dance. Contains descriptions of ceremonial customs and texts of some songs; without music.

33. The International Cyclopedia of Music and Musicians. Edited by Oscar Thompson. New York, Dodd, Mead & Co., 1949.

34. Izikowitz, Karl Gustav.
Musical and Other Sound Instruments of the South American Indians, a Comparative Ethnographical Study. Goteborg, Elanders Boktryckeri Aktiebolag, 1935. 433 p. Text, tables and illustrations are invaluable to the study of this subject.

35. Johnston, Edith.
Regional Dances of Mexico. Dallas, B. Upshaw and Co., 1935. 78 p. Includes music and dance directions for Los Viejitos, Jarabe Michoacano, La Chilena Guerrerense, and La Botella. A carnival sketch in simple Spanish dialogue is provided, as well as suggestions for Pan American programs.

36. Labastille, Irma.
Bailes nacionales: Latin-American Folk Dances. New York, Edward B. Marks Music Corporation, 1943. 30 p. This booklet contains directions for dancing la huella, la firmeza and zamba of Argentina, el pericón of Uruguay, pasillo and bambuco of Colombia, joropo of Venezuela, marinera of Peru, and chiapanecas and los viejitos of Mexico. It accompanies Bost Record Album ES4.

37. Labastille, Irma.
Under the Southern Stars, a Latin American Fiesta. New York, Chicago Silver Burdett Co., 1941. 18 p. Contains dance directions for the bambuco of Colombia, and palapala of Argentina (p. 5-6). The music to accompany these dances is to be found in the author's book Canciones Típicas, also published by Silver Burdett.

38. Larsen, Helga.
The Mexican Indian Flying Pole Dance. In National Geographic Magazine, vol. 71, no. 3 (March 1937), p. 387-400. A detailed description by a spectator; with illustrations.

39. Library of Congress. The Hispanic Foundation. Handbook of Latin American Studies. (1935--). Cambridge, Mass., Harvard University Press, 12 vols. to date, 1936--. All volumes, except nos. 1 and 4 contain selective, annotated list of music and books on music, with brief, introductory "General Statements".

40. Liscano, Juan.
Hear the People Sing. In Américas, vol. 1, no. 5 (July 1949), p 12-15, 34-35. Pioneer Venezuelan folk music collector recounts personal experiences. There are some excellent photographs.

41. Luper, Albert T.
The Music of Argentina. Washington, D. C., Pan American Union, 1950. 10 p. A brief introductory survey reprinted from Music Series no. 5, revised. Mimeographed.

42. Luper, Albert T.
The Music of Brazil. Washington, D. C., Pan American Union, 1950. Reprint and revision. 13 p. A survey, with a list of Brazilian music available in the United States, and bibliography. Mimeographed.

43. Mattfeld, Julius.
The Folk Music of the Western Hemisphere; a list of references in the New York Public Library. In Bulletin of the New York Public Library, vol. 28, no. 11 (Nov. 1924), p. 799-830; no. 12 (Dec. 1924), p. 864-889. Entries are grouped under headings such as Canadian, Eskimo, Indian (North America, not including Mexico), Indian (Central and South America, including Mexico), Latin American, etc.

44. Mayer-Serra, Otto.
The Present State of Music in Mexico. Washington, D. C., Pan American Union, 1946. XIII, 50 p. (Its Music Series, No. 14.)
A brief survey of nativism, nationalism and universalism in relation to primitive, folk, popular and fine-art idioms, and to the men who have been leaders in Mexican music. English and Spanish texts.

45. Mayer-Serra, Otto.
Silvestre Revueltas and Musical Nationalism in Mexico. In The Musical Quarterly, vol. 27, no. 2 (April 1941), p. 123-145.
An analysis and appreciation of Revueltas' music, with abundant music examples. Also published as a reprint by G. Schirmer, Inc., New York.

46. Menéndez, Margarita.
Public School Music in Cuba. In Music Educators Journal, vol. xxx, no. 3 (Jan. 1944), p. 27-28. The author discusses her teacher-training courses in Havana.

47. Méridà, Carlos.
Pre-Hispanic Dance and Theatre. In Theatre Arts Monthly, vol. 22, no. 8 (Aug. 1938), p. 561-568. Description of ancient Mexican dances.

48. Milinowski, Marta.
Teresa Carreño, "By the Grace of God". New Haven, Yale University Press; London, H. Milford, Oxford University Press, 1940. 410 p. Biography of this famous Venezuelan pianist (1853-1917).

49. Pan American Union. Américas. A monthly magazine published by the Pan American Union contains each month a list of phonograph records of current Latin American popular music "hits", compiled by Pru Devon, Producer-Commentator "Nights in Latin America" WQXR (New York) Programs.

50. _____. Music Division. Carlos Chávez: catalog of his works, with a preface by Herbert Weinstock, Washington, D. C., 1944. xxxii, 15 p. (Its Music Series, No. 10.) An analysis of the work of the great Mexican composer-conductor; with English and Spanish texts.

51. _____. Some Latin American Festivals & Folk Dances. Washington, D. C., Pan American Union, 1939, 20 p. Contents: I. Fiestas in Peru, by Francisco J. Hernández. II. Carnival in Brazil, by Heitor Bastos Tigre. III. Folk dances of Spanish America. IV. Folk dances in Mexico. Reprinted from the Bulletin of the Pan American Union, February and November 1939.

52. Pedrosa, Mario.
Brazilian Music from Bumba-meu-boi to Opera and Villa-Lobos. In Theatre Arts Monthly, vol. 23, no. 5 (May 1939), p. 363-368. The author points out characteristics of Brazilian music deriving from the Indian, Portuguese, and Negro cultures.

53. Plaza, Juan Bautista.
Music in Caracas during the Colonial Period (1770-1811). In The Musical Quarterly, vol. 29, no. 2 (April 1943), p. 198-213. An examination of Venezuelan sacred and secular production and an introduction to the more notable composers of the period.

54. Ramos, Arthur.
The Negro in Brazil...translated from the Portuguese by Richard Pattee. Washington, D. C., The Associated Publishers, Inc., 1939. 203 p. "The Negro in Music": p. 107-121.

55. Saminsky, Lazare.
Below the Equator: Indo-Latin Forms and Figures. In Musical America, vol. 61, no. 3 (February 10, 1941), p. 219-220. An analysis of the works of certain South American composers; with music examples.

56. Sandi, Luis.
Music Education in Mexico. In Music Educators Journal, vol. xxix, no. 2 (Nov.-Dec. 1942), p. 13-14. The author sets forth the aims of music education in the federal schools and outlines the program followed through 6 years of primary instruction and 2 years of secondary instruction.

57. Schwendener, Norma, and Averil Tibbels.
Legends & Dances of Old Mexico. New York, A. S. Barnes and Co., Inc., 1934. 111 p. Legends and material on the origin of Mexican dances, with directions for dancing the Jarabe, Huapango, Danza de los Tecomates, Las Sembradoras, Los Matlanchines, Los Moros, Los Viejitos, Los Negritos, La Virgen y las Fieras, Los Apaches, Los Inditos, Danza de la Mujer Apache. Some of these dances are performed by men only. Illustrations of costumes are included. Music is limited to a few measures of melody for each dance.

58. Seeger, Charles.
Inter-American Relations in the Field of Music. In Music Educators Journal, vol. 27, no. 5 (Mar.-Apr. 1941), p. 17-18, 64-65. Suggestions for developing inter-American relations through music, by the chief of the Music Division, Pan American Union.

59. Seeger, Charles.
Music and Musicology in the New World. In Hinrichsen's Musical Year-Book, vol. VI, 1949-50. London, Hinrichsen Edition Limited, 1949. p. 35-56. Brief survey of the total music activity in the hemisphere.

60. Shambaugh, Mary Effie.
Folk Festivals for Schools and Playgrounds. Music arranged by Anna Pearl Allison. New York, A. S. Barnes and Co., 1932. 155 p. Mexican dances: La Jesucita, p. 50-53; La Cucaracha, p. 54-57; with directions and music.

61. Shedd, Margaret.
Carib dance patterns. In Theatre Arts Monthly, vol. 17, no. 1 (Jan. 1933), p. 65-77. A spectator's impressions of native Negro festival dances in rural Cuba. Illustrated.

62. Shedd, Margaret.
Conquistadores Conquistados, a dance of the Guatemala Highlands, In Theatre Arts Monthly, vol. 23, no. 5 (May 1939), p. 371-376. A spectator's description of a Guatemalan festival centering about a dance which depicts the story of the last Quiché stand against the Spaniards.

63. Slonimsky, Nicholas.
Music of Latin America. New York, Thomas T. Crowell Co., 1945. 374 p. Humorous account of a "musical fishing trip" to all of the 20 Latin American countries. Contains brief remarks upon the lives and works of nearly 300 composers.

64. _____.
Music Under the Southern Cross. In Christian Science Monitor, weekly magazine section (March 18, 1939), p. 8-9. Biographical material on South American composers and musicians. Well illustrated with portraits.

65. _____.
Music Where the Americas Meet. In Christian Science Monitor, weekly magazine section (June 8, 1940), p. 8-9. Biographical material on Mexico and Central American composers and musicians. Well illustrated with portraits.

66. _____.
South America's Constellation of Composers. In Musical America, vol. 60, no. 3 (February 10, 1940), p. 281-283, 286-287. Biographical data, with portraits. Also published as a reprint by Musical America Corporation, under the title "South American Composers".

67. _____.
Viewing a Terra Incognita of Music. In Musical America, vol. 61, no. 11 (June 1941), p. 14-17. A review of the work of Mexican and Central American composers; with portraits.

68. Smith, Carleton Sprague.
The Song Makers. In Survey Graphic, vol. 30, no. 3 (March 1941), p. 179-183. A review of Latin American "rural folk music, urban popular music, and art music". The author also touches on other forms of artistic expression in the Americas.

69. _____.
What Not to Expect of South America. In Musical America, vol. 61, no. 3 (February 10, 1942), Suggestions to North American artists who plan concert tours of Latin America.

70. Thompson, Leila Fern. comp.
Partial List of Latin American Music Obtainable in the United States. Washington, D. C., Pan American Union, 1948. 57 p. with supplement no. 1, 17 p., bound in. (Its Music Series No. 1, 3rd ed. rev. & enl.) Contains indices and list of publishers.

71. _____.
Selected List of Latin American Song Books and References for Guidance in Planning Programs of Music and Dance. Washington, D. C., Pan American Union, 1949. 13 p.

72. Toor, Frances.
Treasury of Mexican Folkways. New York, Crown Publishers, 1947. 566 p. Part 3, "Music, Verse, and Dances," contains a number of music notations and illustrations of singers and dancers.

73. Weinstock, Herbert.
Carlos Chávez. In The Musical Quarterly, vol. 22, no. 4 (Oct. 1936), p. 435-445. Biographical data and an appreciation of his work.

74. Who's Who in Latin America. Edited by Percy A. Martin...Stanford University, Calif., Stanford University Press; London, H. Milford, Oxford University Press, 1940. 558 p. A biographical dictionary of the outstanding living men and women of Latin America.

75. _____.
Edited by Ronald Hilton. 3rd. ed. revised and enlarged. Stanford University, Calif., Stanford University Press; Chicago, Ill., The A. N. Marquis Co., London: Geoffrey Cumberlege, Oxford University Press. Part I, Mexico, 1946. 130 p. Part II, Central America and Panama, 1945. 103 p. Part IV, Bolivia, Chile, Peru, 1945. 209 p. Part VI, Brazil, 1948. 269 p.

76. Zanzig, Augustus D.
Music's Good Neighborliness in the Americas. In Recreation, vol. 25, no. 1 (April 1941), p. 3-10, 50. A discussion of projects undertaken throughout the United States in the interests of Latin American music. With suggestions to group leaders for further developing inter-American music consciousness.

SELECTIVE LIST OF LATIN AMERICAN SONG BOOKS

Baron, Maurice (arranger)
CALYPSO SONGS OF THE WEST INDIES, by Massie Patterson and Lionel Belasco. Free transcription by Maurice Baron. New York, M. Baron Co., 1943. 25 p. Voice and piano arrangements of 12 songs with words in the original dialect and English.
For high school and college students and adults.
Available from the publisher, 8 West 45th Street, New York 19, N.Y. $1.50

Bowman, Laura
THE VOICE OF HAITI, by Laura Bowman and LeRoy Antoine. An unusual collection of original native ceremonial songs, invocations, voodoo chants, drum beats and rhythms, stories of traditions, etc. of the Haitian people. New York, Clarence Williams Music Publishing Co., Inc., 1938. 41 p. Consists chiefly of unaccompanied melodies with words in the original language and English. These songs were collected during the compiler's six months' visit to the interior of Haiti.
For senior high school students and adults.
Available from the publisher, 50 West 57th St., New York, N. Y. $2.00

Brandão, José Vieira (arranger)
FOLK SONGS OF BRAZIL. With English texts and ttanslations of explanations by Max T. Krone and Beatrice Perham Krone, Chicago, Neil A. Kjos Music Co., 1947, 47 p. (A World in Tune. Book 5)
10 songs for two or three voices, with piano accompaniment.
Easy to medium difficult. English and Portuguese words. Includes instructions in Portuguese pronunciation and suggestions for playing Brazilian percussion instruments. Some of the songs include simple dance directions.
For upper elementary and high school students.
Available from the publisher, 14 West Lake St., Chicago, Ill. 60 cents

CANCIONES PANAMERICANAS: Songs of the Americas. New York, Silver Burdett Co., 1942. 42 p.
Piano accompaniments and brief descriptions of one song from each Republic, with these additions: two songs from Haiti, two from Canada and five from the United States. Some of the Songs are arranged for two voices. Words in the original language with English translations. A list of correlated recordings is appended.
Illustrated.
For upper elementary and junior and senior high school students.
Available from the publisher, 45 East 17th St., New York. 72 cents

Cugat, Xavier and Ricardo Romero
THE OTHER AMERICAS, Album of typical Central American and South American songs and dances. New York, Edward B. Marks Music Corp., 1938. 64 p. Piano accompaniments to 18 popular songs and dances. Descriptive comments introduce the reader to dance forms.
For senior high school students and adults.
Available from the publisher, RCA Building, Radio City, New York. $1.00

ickinson, Charles A. (compiler)
LAS POSADAS...Songs of Christmas in Mexico as remembered and sung by Miguel Vera..Written and illustrated at Padua Hills in 1935 by Charles A. Dickinson. Claremont, Calif., Padua Hills Theatre, 1935. 16 p.
A foreword by Bess A. Garner of the Padua Hills Theatre describes the festival of Las Posadas. Contains 8 songs with piano accompaniment and Spanish words. English translation included.
For senior high school students and adults.
Available from Padua Institute, Claremont, California. $2.00

ırán, Gustavo
14 TRADITIONAL SPANISH SONGS FROM TEXAS. From recordings made in Texas 1934-1939 by John A., Ruby T., and Alan Lomax. Washington, D. C., Pan American Union, 1942. 20 p. (Music Series No. 4)
Unaccompanied melodies including 5 Christmas carols; some arranged for two voices; Spanish words throughout; prefatory and explanatory notes preceding each song provide excellent historical material.
For senior high school students and adults.
Available from the Pan American Union. 30 cents

A HORA DEL CANTO. New York, Edward B. Marks Music Corp., 1942. 55 p.
26 songs from Mexico, Cuba, Argentina and Chile, selected for students of Spanish. Piano accompaniments with Spanish words.
For junior and senior high school students of Spanish.
Available from the publisher, RCA Building, New York, N.Y. 50 cents

rone, Beatrice and Max.
SPANISH AND LATIN AMERICAN SONGS, Book 1. Chicago, Neil A. Kjos Music Co., 1942. 48 p.
"A collection of easy arrangements of Spanish, Central and South American folk songs for either mixed voices, two treble voices or two changed voices." English and Spanish words to all songs but the Brazilian one, which has English words only.
For senior high school and college students and glee clubs.
Available from the publisher, 14 West Lake St., Chicago, Ill. 60 cents

abastille, Irma (compiler)
CANCIONES TIPICAS. New York, Silver Burdett Co., 1941. 48 p.
Piano accompaniments to 19 characteristic Latin American songs; words in the original language with English translations. Explanatory notes and illustrations precede each song.
For junior and senior high school students and adults.
Available from the publisher, 45 East 17th St., New York, N. Y. 72 cents

abastille, Irma (compiler)
RECUERDO LATINOAMERICANO (Memories of Latin America). Album of folk songs for voice and piano, with original Spanish text and English adaptations. New York, Edward B. Marks Music Corp., 1943. 64 p.
Songs from Argentina, Chile, Cuba, Peru, and Ecuador.
For senior high school and college students and adults.
Available from the publisher, RCA Building, New York, N.Y. $1.00

THE LATIN AMERICAN SONG BOOK. Boston, Ginn & Co., 1942. 128 p. A collection of 72 folk and traditional songs with piano accompaniment and original words with English translations. Some of the songs are arranged for two voices. Explanatory notes in English and illustrations in color.
For elementary and junior high school students.
Available from the publisher, Statler Building, Boston, Mass. 60 cents

Letelier, Alfonso
8 CANCIONES CORALES (Para cuatro voces mixtas, a capella). Montevideo, Uruguay, Editorial Cooperativa Interamericana de Compositores, 1941. 18 p.
Songs for four mixed voices (SATB) a capella, by a contemporary Chilean composer. Three Christmas carols are included; Spanish words throughout.
For high school and college glee clubs or students of Spanish and adults.
Available from American Music Center, 250 West 57th St., New York. $1. $5.45

Luce, Allena (compiler)
CANCIONES POPULARES. New York, Silver Burdett & Co., 1921. 128 p.
An excellent early compilation divided into four parts. 1. Puerto Rican songs. 2. Songs of Cuba, Spain and Mexico. 3. Patriotic and universally known songs translated into Spanish. 4. Miscellaneous old songs, rounds and singing games. Spanish words throughout and piano accompaniments except in part 4. Christmas songs are included.
For elementary and junior and senior high school students.
Available from the publisher, 45 E. 17th Street., New York. $1.25

Luce, Allena (compiler)
VAMOS A CANTAR. Songs of Spain and of the Americas, together with a supplement of songs popular in the Americas. Boston, D. C. Heath and Co., 1946. 104 p.
Songs with piano accompaniment and words in the original language, some arranged for two parts. Includes Christmas songs. An appendix of notes in English provides good descriptive material.
For junior and senior high school Spanish students.
Available from the publisher, 285 Columbus Avenue, Boston.16, Mass.
52 cents

Murillo, Ernesto (editor)
NATIONAL ANTHEMS OF THE COUNTRIES OF NORTH, CENTRAL AND SOUTH AMERICA. Chicago, Clayton F. Summy Co., 1942. 72 p.
Piano accompaniment; words in the original language.
For junior and senior high school students and adults.
Available from the publisher, 235 S. Wabash Ave., Chicago 4, Ill. $1.00

Ramboz, Ina (compiler)
CANCIONES DE NAVIDAD, a collection of Christmas songs in Spanish, Dallas, Banks Upshaw and Co., 1941. 27 p.
Piano accompaniments to 12 traditional carols (Silent Night, Holy Night; Adeste Fideles; It Came Upon a Midnight Clear; etc.) and 5 Christmas songs of Spanish origin. Arranged chiefly for two voices. No English words.
For high school and college Spanish students.
Available from the publisher, 707 Browder St., Dallas, Texas. 40 cents

Ramírez-Peralta, José (compiler)
NATIONAL MUSIC OF THE DOMINICAN REPUBLIC, compiled in commemoration of the 100th anniversary of Dominican Independence. With an historical preface by Julius Mattfeld. New York, Alpha Music, 1944. 45 p.
Contains 16 pieces illustrative of native rhythms, by contemporary Dominican composers, including piano solos, songs with piano accompaniment and Spanish words, and the National Anthem. One of the songs has English words also.
For adults and senior high school students of Spanish.
Available from the publisher, 501 Madison Ave., New York, N. Y. $2.00

Pan American Union
CHRISTMAS IN LATIN AMERICA. Washington, D. C., Pan American Union. 15 p.
A profusely illustrated pamphlet with Christmas songs from Mexico, Nicaragua, Chile, Costa Rica and Venezuela. At the end of the work there is a list of references on Christmas in Latin America. Reprinted from the Bulletin of the Pan American Union, December 1944, 1945 and 1946, with supplementary material on Panama.
Available from the Pan American Union 10 cents

Pan American Union
SOME LATIN AMERICAN FESTIVALS AND FOLK DANCES. Washington 6, D. C., Pan American Union. 1946. 20 p.
A well illustrated pamphlet describing traditional celebrations in Peru, the Carnival in Brazil, and folk dances in Mexico and elsewhere in Latin America. Includes musical examples. Reprinted from the Bulletin of the Pan American Union, February and November 1939.
Available from the Pan American Union 10 cents

Pan American Union, Department of Cultural Affairs
FOLK SONGS AND DANCES OF THE AMERICAS. Washington 6, D. C., Pan American Union, 1949. 23 p. ill.
This booklet contains choreography and music for folk dances from 5 different countries: Argentina, Brazil, Mexico, Panama, United States. It includes also 5 folk songs from: Colombia, Dominican Republic, Haiti, Venezuela, Bolivia. The words of the songs and dances are in the original languages. To be used by elementary school children and high school students.
Available from the Pan American Union 25 cents

Pan American Union, Department of Cultural Affairs
FOLK SONGS AND DANCES OF THE AMERICAS, No. 2. Washington 6, D. C., Pan American Union, 1950. 18 p. ill.
This booklet contains choreography and music for folk dances from 5 different countries: Chile, Colombia, United States (New Mexico), Paraguay and Puerto Rico. It includes also 5 folk songs from Argentina, Brazil, El Salvador, Guatemala and Uruguay. The words are in the original language.
Available from the Pan American Union 25 cents

Pan American Union
NATIONAL ANTHEMS OF THE AMERICAN REPUBLICS. Facsimile edition, official editions, voice and piano. Washington 6, D. C. Pan American Union, 1949.
Available from the Pan American Union $2.00

SELECTIVE LIST OF ALBUMS OF PHONOGRAPH RECORDS

of Latin American Music

Available in the United States

1. Concert Music (Albums)

South American Chamber Music. Selected and arranged by Nicholas Slonimsky. Contents: Chôros by H. Villa-Lobos; Danza from Trio Brasileiro of O. Lorenzo Fernândez; Caballitos by C. Pedrell; El Tango by A. Broqua; Samaritana da Floresta by O. Lorenzo Fernândez; Canção Brasileira by F. Mignone; Palavras a Mamá by J. Fisher; Canção do Mar by O. Lorenzo Fernândez; Arabesque by D. Santa Cruz; Cantos del Perú by A. Sas; Danza by G. Uribe Holquín; Trozo en Sentimento Popular by G. Uribe Holquín.	Columbia Set M 437
Carlos Chávez Music. Contents: Sinfonía India; Sinfonía de Antigona; Chaconne (Buxtehude-Chávez).	Victor M 503
Music from South America. Eduardo Fabini. Contents: Isle of the Ceibos; The Country.	Victor G 21
Festival of Brazilian Music. Recorded in collaboration with the Museum of Modern Art and the Commissioner General from Brazil. Compositions of H. Villa-Lobos. Contents: Bachianas Brasileiras No. 1; Noneto for chamber orchestra and chorus; Canção do Carreiro; Quatuor for harp, celesta, flute, saxophone and women's voices.	Victor DM 773
Piano Music of H. Villa-Lobos. Contents: A Prole do Bebê no. 1; Alegria na horta	Victor M 970
Quartet no. 6 in E. by H. Villa-Lobos	International Set IM301

2. Folk and Popular Music (Albums)

Latin American Folk Music. Contents: Vidalita by A. Sinopoli; Inca dance (Peru); No llores, corazón by R. Romero (Chile); Guaraní dance (Paraguay); Arroró de mi niño by I. Savio (Uruguay); Chôros 1, by H. Villa-Lobos (Brazil).	Decca 174
Latin American Folk Music. Contents: Canción popular by M. Ponce (Mexico); Habanera (Cuba); El capulí by R. Romero (Ecuador); Joropo, P. E. Gutiérrez (Venezuela); Native dance (Bolivia); Bambuco (Colombia).	Decoa 186

Latin American Music. Contents: La zandunga (Ranchera-Mexico); La mulata tomasa (Rumba-Cuba); Noche de ronda (Waltz); Tres palabras (Bolero); Caminito de tu casa (Merengue-Dominican Republic); Chapinita (Corrido-Guatemala); Adios Mariquita (Canción mexicana); Mi nuevo amor (Bolero).	Alpha C20
Olga Coelho in Folklore Songs of South America. Contents: Brazilian songs: Quebra o côco menina, C. Guarnieri; Rei Mandòu me chama; Bambalelê; Dem Bau, C. Guarnieri. Inca songs: De blanca tierra; Kurikinga Mapañawi. Spanish songs: Canción andaluza; nina nana, M. Falla.	Hargail MW700
Rumba and Conga Album. Contents: El maraquero, Grenet (Conga); La conga, Grenet; Ay sí, ay no, Vásquez (Conga); Panamá, Lecuona (Conga); Rumba blanca, Orefiche; Canto índio, Lecuona (Rumba); Viene la conga; Conga Karabalicero; La guajira, Orefiche (Rumba); Rumba Tambah, Chamfleury, Hernández y Blanc; Cubanakan, M. Simons (Rumba); Dime adiós, Orefiche.	Columbia C3
Songs and Dances of Latin America. Contents: A night in Rio, R. Romero (Chôro); Canto moruno, T. Moscoso (Paso doble); Para que sufras, Farrer-Skylar (Bolero); Así, M. Grever (Bolero); Temor, Gil-París (Bolero); Chiquita banana (Rumba); El espiante, O. Fresedo (Tango); Punto guanacasteco (Danza).	Alpha A3
South American Fiesta. Contents: Lejos de mi bien, O. Maldonado-Infante (Zamba); Amargura, A. Le Pera-C., Gardel (Tango Canción); Alma llanera, R. B. Coronado-P. E. Gutiérrez (Joropo); Ay! Dame tu corazón, Pascalle-M. T. Hidrobo; Guabina Chiquinquireña; A. Urdaneta F.; Las mirlas, J. M. Trespalacios (Bambuco).	Victor P135
Typical Latin American Melodies. Contents: Tango verde (Ecuador); Tico-tico no fubá (Samba-Brazil); Alma llanera (Joropo-Venezuela); Granada (Mexico); Recuerdos (Pasillo-Colombia); 18 de septiembre (Cueca-Chile); Sol y sombra (Paso doble); Andalusia (Cuba).	Alpha A2
Fiesta in Argentina. Contents: Salud, dinero y amor, R. Schiammarella (Vals); Tengo mil novias, E. Cadicamo-E. Rodríguez (Vals); La Cumparsita, G. H. Matos Rodríguez (Tango); Caminito, C. Cañalonga-J. de Dios Filiberto (Tango); Como la tuna, E. Cardenas-W. Maldonado (Gato); Si no me engañas, corazón, C. Bahr-M. Mise (Tango).	Victor P130
Brazilian Songs. Contents: Foi numa noite calmosa; Bahia; Dansa do caboclo; Benedito Pretinho; Biá-tá-tá; Berimbau; Três pontos de santo; Tayêras; Bambalelê.	Victor M798
Folk Music of Brazil. Afro-Bahian religious songs from the Archive of American Folk Song. Ed. by M. J. Herskovits and F. Herskovits. Library of Congress, Music Division. Contents: Ketu for Eshu; Ketu for Oshossi; Ketu for Osain; Ketu for Yemanja and Nana; Ketu drum rhythms; Gêge for Gbsen; Jesha for Oshun; Congo Angola for Dandalunda; Guaraní for Iyena; Caboclo-Tupinambá for Santo Jurumeiro.	L. C. Album XIII

Native Brazilian Music. Selected and recorded under the personal supervision of L. Stokowski. Vol I. Contents: Macumba de Ochócê; Macumba de Inhançan; Samba canção; Caboclo do mato; Seu Mané e Luiz; Bambo du bambu; Sappo no sacco (sic); Keri, K K. — Columbia Set C83

Vol. II. Contents: Zé Barbino; Tocando pra você; Pelo telefone; Passarinho bateu asa; Quem me vê sorrir; Teirú; Noznai-ná; Cantiga de festa; Canide-ioune. — Columbia Set C84

Cuban Cult Music. Recorded on location by H. Courlander. Contents: Carabalí cult song; Lucumí cult song; Kimbisa cult song; Lucumí cult song; Carabalí cult song; Lucumí cult songs; Dongo cult drums; Djuka cult drums; Carabalí cult song; Ararâ cult song. — Disc 131

Fiesta in Cuba. Contents: Quiéreme mucho, G. Roig (rumba); Pirulí, A. Valdespi (pregón); Negra consentida, J. Pardavé (rumba); El manicero, M. Simon (pregón); Siboney, E. Lecuona (canción); Ahora seremos felices, F. Hernández (bolero). — Victor P129

Drums of Haiti. Recorded in Haiti by H. Courlander. Ethnic Folkway Library, 1403. Contents: Vodoun dances. Ibo dance; Salongo dance; Juba dance; Petro dance; Quitta dance; Congo Larose dance; Baboule dance; Mascaron dance; Gambos; Vaccines; Bumba dance; Congo dance. — E.F.L. 1403

Folk Music of Haiti. Recorded on location by H. Courlander. Contents: Congo dance song; Mais dance song; Ibo dance song; Work song; Vodoun incantation; Moundongue dance song; Wake song; Mosquito drum; rara trumpets; Ibo dance song; Mais dance song; Quitta chêche dance song; Quitta chêche drums; Nago drums; Mascaron drums. — Disc 142

Folk Music of Mexico. From the Archive of the American Folk Song. Ed. by Henrietta Yurchenko. Library of Congress, Division of Music. Contents: Cora--Son de cuaresma; Son de semana santa; Son de elote; Son del venado; Yaqui--Baile del venado; El tecolote; Baile del venado; El palo verde; Seri--Canción de Díos; Canción del curandero; Tarahumara--Yumari; Dutuburi; Yumari; Huichol; Fiesta de la calabaza; Fiesta de los enfermos; Fiesta del peyote; Tzotzil and Tzeltal--Son de carnaval; Anuncio de carreras de caballo; Son de semana santa; Son de San Juan; Son de fiesta. — L. C. Album XIX

Mexican Cancionero. Vol. I. Contents: El quelite; Piña madura; La mujer de chuchú; La pobranca; El ranchero; La Julia. — General G 16

Vol. II. Contents: Toro coquito; Jarabe chiapas; La chaponeca; Pajarillo barranqueño; Ty ya no soplas; Zacatecas. — General G 17

Program of Mexican Music. Sponsored by the Museum of Modern Art. Contents: Son mariachi (Jalisco); La paloma azul (Traditional); Xochipili-Macuilxochitl (Music for pre-conquest instruments); Danza a Centeotl by C. Chávez; Yaqui music (Sonora-Traditional); Huapango (Vera Cruz). — Columbia Set M414

Folk Music of Puerto Rico. From the Archive of American Folk Song. Ed. by Richard A. Waterman. Library of Congress, Division of Music. Contents: Three aguinaldos; Seis Villarán: Paloma del monte; No lo llores, madre (Baguiné song); Hijo a la guerra (Aguinaldo); Candela es (song); Children's songs--Arroz con leche; Mata rile; Franklin Delano Roosevelt (a seis con décima); Gozos a la santísima cruz (Rosario canta'o); Que viva; Mayo florido. — L. C. Album XVIII

Puerto Rican Danzas. Composed by J. Morel Campos. Contents: Maldito amor; Felices días; Buen humor; Laura y Georgina; Vano empeño; No me toques; Alma sublime; Tormento. — Victor M849

Folk Music of Venezuela. From the Archive of American Folk Song. Ed. by Juan Liscano and Charles Seeger. Library of Congress, Division of Music. Contents: Baile de las turas; Trompa guajira; El maremare; El carangano; Pasaje de tambor redondo "El egío"; Pasaje de tambor grande; El carangano; Los quitiplás; El manpulorio; Fulía "Se fué volando"; Guasa "Petronila"; Canto para matar la culebra; Fulía "La paraulata"; Polo margariteño; Corrido del pajarillo; Galerón margariteño; Tono de velorio; Golpe "Amalia Rosa"; Fulía margariteña. — L. C. Album XV

Volonté. Contents: Panama'm tombé, A. Murat (congo); Souvenirs d'Haïti, Othello Bayard (méringue); Vive Haïti, Lumane Casimir (méringue); Guédé bel gaçon, A. Murat (bandá); Volonté Jules Héraux and Jean Brierre (méringue); Carolina Cao, A. Murat (congo). — Ven. Volonté Album

Bambucos. Contents: Qué sabroso, J. del C. Boez P. (bambuco) Bogotá, R. Romero (pasillo); Guabina chiquinquireña, A. Urdaneta S. (guabina); Chispa, M. Garavito (pasillo); Alma llanera, P. E. Gutiérrez (joropo); El llanero (joropo). — Decca A-614

Folk Music of Haiti. Recorded by H. Courlander. Contents: Pilé Pied'M (Ibo dance music); M'Pas Bwè M'Pas Mangé (Ibo dance music); Ogoun Balindjo (invocation); Ezilie Wédo (invocation); La Famille Li Fai Ca (Ibo dance song); Moundongue Oh Yè Yè Yè (Dance song); Zamis Loin Moin (secular song); Alexis Nord (political song); Ou Pas Wè'm Innocent (secular song); Mainin'm Allé (Congo dance song); Coté Yo, Coté Yo (Mais dance song); Crapeau Tingélé (play song); Balancé Ya Ya (play song); Trois Fé: Spirit Conversation; Général Brisé (Quitta dance song); Mayousse (Carnival song); Paulette (song). — E.F.L. 1407

Cult Music of Cuba. Recorded by H. Courlander. Contents: Lucumí song, Song to Orisha Oko, Song to Legba and Yemayá, Abakwá song, Song to Orisha Changó, Abakwá song, Djuka drums, Lucumí drums, Djuka song, Song to Changó, Song to Obatalá. — E.F.L. 1410

Folk Music of Peru. Contents: Arza Huamanquina (mestizo marinera); Pajarillo cautivo (mestizo yaraví); Achachau (mestizo huayno); La palizada (mestizo vals criollo); Munahuanqui (Quechua huayno); Collaguas (Aymara dance); Chunquinada (mestizo dance); Torovelakuy (mestizo toril); Wakrapukara (Quechua dance); Sonccuiman (Quechua yaraví); Los Jilacatas (Aymara dance). Ethnic Folkway Library, 1415. — E. F. L. 1415

Latin American Folk Songs. Contents: Meu Limão, Meu Limoeiro (côco) and Casinha pequenina (canção) from Brazil; Coplas, L. Cimaglia de Espinosa (canción) and La Mulita, F. Amor, from Argentina; Ay, Ay, Ay, O. Pérez Freire (canción) from Chile; El manicero, M. Simons (rumba) from Cuba. — Victor S-50

Brazilian Piano Music. Contents: Brazilian Folk Songs, Villa-Lobos (I & II); Toccata, Guarnieri; The Three Maries, Villa-Lobos; Memories of Childhood, Pinto (I & II); Oração da Noite, Itiberê (I & II). — Columbia MM692

3. Some Long Playing Records

Boleros Selectos, por el Trío Los Panchos	10" Col. F.L.-9504
Cuban Rhythms	10" Allegro A.L.-11
Cugat -- Conga Dance Parade	10" Col. C.L.-6077
Cugat -- Tropical Bouquets	10" Col. C.L.-6086
Fiesta Time	10" Dec. D.L.-5025
Latin American Music - Machito	10" Mer. M.G.-25009
Latin American Rhythms	10" Varsity VLP-6002
Latin American Rhythms	10" Lon. LPB-60
Mexican Folk Dances	10" Imperial FD-506
Program of Mexican Music	10" Col. M.L.-2080
Roig, Gonzalo: CECILIA VALDES (zarzuela)	12" Sor. 70,001
Sayão, Bidú: Folk Songs of Brazil	12" Col. M.L.-4154
Villa-Lobos: UIRAPURÚ	12" Col. M.L.-4255